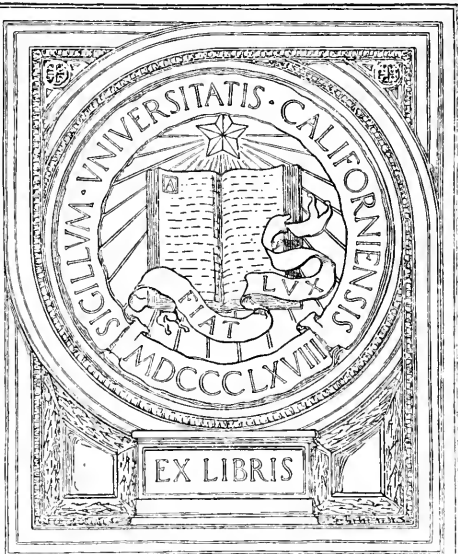


# High School English

---

Keeler and Adams

UNIVERSITY OF CALIFORNIA  
AT LOS ANGELES



EX LIBRIS

GIFT OF  
Dr. ERNEST C. MOORE

Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation



# HIGH SCHOOL ENGLISH

A MANUAL OF

## COMPOSITION AND LITERATURE

BY

HARRIET L. KEELER

AND

MARY E. ADAMS

OF THE CENTRAL HIGH SCHOOL, CLEVELAND

ALLYN AND BACON

Boston and Chicago

COPYRIGHT, 1906, BY  
HARRIET L. KEELER AND  
MARY E. ADAMS

PE  
1408  
K21 R

18-19-30

Gift Dr Moore

## PREFACE.

---

THE popular demand that English literature be taught in all schools, the entrance requirements of the colleges, the interscholastic debates and oratorical contests, the increasing number of societies and literary clubs among the pupils, and the recent development of school journalism, have all contributed to make the students of our secondary schools appreciate more than ever before the value of the study of English as a factor in education.

The aim of this volume is to give direct and practical assistance to students in their literary activities, and to guide them so that they may learn to help themselves.

In the opening chapters of this book, the principles of composition have been presented with the idea of meeting the needs of beginning classes. The last four chapters are designed for students of advanced grades.

The authors wish to express their deep indebtedness to their associates in the high schools of Cleveland.

CLEVELAND, OHIO,  
May, 1906.



# CONTENTS.

---

	PAGE
CHAPTER I. The Art of Reading . . . . .	1
Preparation for Reading. Reading Aloud. Faults of Articulation and Pronunciation.	
CHAPTER II. The Art of Composition . . . . .	9
Secret of Good Composition. Narration of Personal Experiences. Carefully Prepared Manuscript. Correct Spelling. Oral Narration. Description. Explanation. Argumentation.	
CHAPTER III. Narration . . . . .	20
The Scope of Narration. Three Distinct Elements in Narration. Simple Forms of Narration. The Anecdote. Narration as a Literary Form. How to write a Short Narrative.	
CHAPTER IV. Words . . . . .	30
Definition. Synonyms and Antonyms. What Words Denote. What Words Connote. General Terms. Specific Terms. Literal, Colloquial, and Illiterate English. Slang Expressions. Personal Vocabulary. Value of Quotation. Rhetorical Figures: Simile, Metaphor, Metonymy, Synecdoche.	
CHAPTER V. Sentences . . . . .	49
Qualities of a Good Sentence: Clearness, Unity, Strength, Harmony. Grammatical Correctness. Rhetorical Sentence-forms: Loose, Periodic, Balanced. Long and Short Sentences.	

	PAGE
<b>CHAPTER VI. The Paragraph . . . . .</b>	<b>65</b>
A Typical Paragraph. Different Paragraph-forms: Dialogue, Single Sentence, Poetry. Editorial Paragraphs.	
<b>CHAPTER VII. Description . . . . .</b>	<b>76</b>
Three Types of Description. The Point of View. Enriched Description. Objective and Subjective Description. Methods of Describing. Description of Persons. Popular Descriptions of Animals, Plants, and Flowers.	
<b>CHAPTER VIII. Narration and Description Combined . . .</b>	<b>94</b>
Scope. Story-arrangement and Drama-arrangement. Various Ways of Beginning a Story. How to write a Story for a School Paper. How to write a Biographical Sketch. The Study of History as an Exercise in Narration and Description combined.	
<b>CHAPTER IX. Versification . . . . .</b>	<b>106</b>
Time-beat or Metrical Accent. Standard Forms of Metrical Feet: Iambus, Trochee, Anapest, Dactyl. Substitute Feet. Verse. Meter. Rhythm. Cæsural Pause. Rhyme. Alliteration. Assonance. Sonnet. Classification of Poetry: Narrative, Dramatic, Lyric, Idyllic.	
<b>CHAPTER X. Exposition . . . . .</b>	<b>128</b>
Practical and Intellectual Value. Literary Forms. Ordinary Methods of Exposition. Criticism. Reviews. School Essay. The Theme. Arrangement of Material. How to write a School Oration.	
<b>CHAPTER XI. Higher Qualities of Style . . . . .</b>	<b>163</b>
Essentials of Good Style. Higher Qualities. Force: Allusion, Epigram. Emphasis: Repetition, Irony, Climax, Antithesis, Parallel, Series. Life: Simile and Metaphor, Epithet, Personification and Apostrophe, Metonymy and Synecdoche, Interrogation and Exclamation, Hyperbole,	

Narrative Vividness, Effective Description, Onomatopœia.  
Variety: Short Sentence, Long Sentence. Digression.  
Litotes. Smoothness. Value of Translation.

CHAPTER XII. Argumentation . . . . . 190

Inductive Reasoning. Underlying Principle of All Inductive Reasoning. Literary Form of Inductive Reasoning. Propositions. Deductive Reasoning. The Syllogism. Antecedent Probability. Suppressed Premises. Argument from Cause. Argument from Effect back to Cause. Method of Exclusion. Argument from Sign. Argument from Analogy. Testimony. Proof. Refutation. Persuasion. Debate. School Debate. How to prepare for a School Debate.

CHAPTER XIII. Voluntary Reading . . . . . 227

SUPPLEMENTARY READING LIST: Poetry, Prose . . . . . 231

APPENDIX A. Correspondence . . . . . 235

APPENDIX B. Punctuation . . . . . 239

APPENDIX C. Studies of Masterpieces of English Literature . 243

Types selected from College Requirements.

CHRONOLOGICAL CHART . . . . . 271

INDEX OF AUTHORS QUOTED . . . . . 273

GENERAL INDEX . . . . . 276



# HIGH SCHOOL ENGLISH.



## CHAPTER I.

### THE ART OF READING.

PREPARATION FOR READING — READING ALOUD —  
FAULTS OF ARTICULATION AND PRONUNCIATION.

“WITH the art of writing,” says Carlyle, “the true reign of miracles for mankind commenced.” “If we think of it,” he continues, “all that a university can do for us is still but what the first school began doing — teach us to read.” The ability to read is, indeed, the key which opens to us the world of thought and imagination. It admits us to the company of the sages and the saints, the poets, the wits, and the scholars of all peoples and of all time. It brings within our reach all that the world knows or has known.

But the reading that Carlyle means is not simply the recognition of words ; it is the bringing into the mind of the reader, by means of words, the thoughts, the pictures, the emotions, that were in the mind of the author when he wrote the words. This, and this alone, is the art of reading. If, as you read, you cannot see Silas Marner counting his store of gold, if the Saxon Cedric does not stand out in *Ivanhoe* as though photographed, if you cannot see Sir Launfal as he makes

“morn through the darksome gate,” if Evangeline is but a name and not a sad, lonely maiden seeking her lover, — then you do not read in the sense that Carlyle means. The real reader is one who brings out from the printed page what the writer put into it.

The more you know the better you can read. One who has crossed the United States from ocean to ocean, who has seen the rushing waters of the Mississippi, who knows the broad, treeless prairies, who has climbed the steepes of the Rocky Mountains, who has wondered at the silent desert, and who has enjoyed the marvelous fertility of the Pacific slope, can read of his country's resources with an understanding a hundredfold greater than can one who has had none of these experiences.

**Preparation for Reading.** — The preparation of the mind for reading comes from many sources, — personal observation of nature, acquaintance with many persons, knowledge of books, and quiet thinking upon what one has seen and heard. Of all these sources, nature contributes most. The days of camp life in the woods or by the water, the hunt for wild flowers, the keen attention to catch the wild bird's note, the study of the sky for fair weather or foul, — all these experiences fill the mind with ideas and pictures which are afterwards recognized upon the printed page, where before they existed unnoticed and unknown.

The art of reading is not a gift of nature, — it is the result of thought, of careful study, of continued mental application. This training is largely self-training, and fortunately the means to continue it are ever at hand. The first thing is to make this study of reading a daily

care. As you read ask yourself, what does this word mean in this connection? What does this sentence say? What is the thought that this paragraph emphasizes? What is this entire essay about? What does this story really tell? Why was this poem written? These may seem very simple questions, but the correct answers take hold of the most vital issues of scholarship. A reader must consciously or unconsciously answer these questions, or he does not read.

Moreover, the art of reading includes the art of reading aloud. A good story is all the better for being interpreted by one who understands the play of human emotion and human motive. The roll and rhythm and thunder of a great speech can be brought back to life only by the power of the human voice; and as for poetry, to be fully appreciated it should be read aloud.

The ability to read well comes only from practice. Understand and be interested in what you read, then try to make some one else understand and be interested. The training of the voice in articulation and inflection is wholly secondary to the important principle—be interested yourself, then try to interest others.

#### EXERCISE.

Competitive reading of prose by individual members of the class; class to decide the competition by majority vote:—

Selections chosen by each participant.

Selections chosen by the teacher.

Selections chosen by the class.

Competitive reading of poetry:—

Selections chosen as before.

Competitive reading; to be judged by the ability of the readers to meet the following conditions:—

When the hearers are near at hand.

When the hearers are across the schoolroom.

When the hearers are at a distance, as in an auditorium.

Competitive reading of humorous — pathetic — narrative — descriptive — argumentative selections.

#### SUGGESTIONS TO READERS.

Do not read rapidly; take time to understand and to express the thought of the text.

Do not permit yourself to get out of breath; do not suppose that you should pause only where there is a mark of punctuation.

Avoid beginning a sentence with great stress; or with a high pitch which decreases as the sentence goes on.

Be careful to speak the last syllable of each word clearly and distinctly.

Competitive reading makes us conscious of our own defects. We soon learn that in order to read acceptably to others we must possess an agreeable voice. The human voice is like an orchestra,—capable of expressing every phase of human emotion,—but it must be cultivated and controlled. Voices naturally differ; some are more agreeable than others, but every one can train and improve his speaking voice.

**Faults of Oral Reading.** — The chief faults which mar oral reading are careless pronunciation, indistinct articulation, and unpleasant tones. These faults may be divided into two classes:—

Local,—those common to the majority of the persons in a community or in a geographical district.

Personal,—those which are peculiar to the individual.

Among local errors may be noted: placing a final *r* where it does not belong, thus changing *law* into *lawr*, or *saw* into *sawr*; inability to pronounce the *r* where it does occur; the introduction of an *a*-sound in such words as *house* or *cow*, transforming them into *haouse* and *caow*; flattening the sound of *a* in such words as *calm* and *half*; last of all, and perhaps worst of all,—so widespread that it cannot be definitely localized, so habitual that our ears have become dulled to the sound,—is the tendency to clip, smother, and degrade the vowel sounds, until, upon the lips of the careless as well as the uneducated, English speech becomes a mass of hisses and splutters, united by many slovenly *uh*'s which do duty for every vowel sound in the language.

Usually the pupils of a class have many mispronunciations in common, so that it is possible to make a class list of errors. The correction of these errors greatly improves the pronunciation of each individual.

#### EXAMPLE OF A CLASS GROUP OF ERRORS.

In the following list the pupils are warned what they should not say; it is assumed that they know the correct pronunciation.

and	not <i>and-ah</i>	poetry	not <i>po-ut-ry</i>
yes	not <i>ye-ah</i>	history	not <i>his-try</i>
for	not <i>fur</i>	hundred	not <i>hund-erd</i>
was	not <i>wuz</i>	children	not <i>child-ern</i>
just	not <i>jest</i>	July	not <i>Jul-ly</i>
catch	not <i>ketch</i>	terrible	not <i>turruble</i>
poem	not <i>pome</i>	figure	not <i>figger</i>
water	not <i>waht-ter</i>	because	not <i>be-cuz</i>

The standard dictionaries record the accepted pronunciation of every English word. This must be observed by all who wish to read acceptably to others.

### EXERCISE TO IMPROVE ARTICULATION.

Repeat the following sentences rapidly and correctly. The list may be enlarged at will.

Merry maidens make mirth.  
 Shall she sell sea-shells?  
 Shoes and socks shock Susan.  
 Peter Piper picked a peck of pickled peppers.  
 He saw an old man roll railroad iron.

Amidst the mists with stoutest boasts,  
 He thrusts his fists against the posts,  
 And still insists he sees the ghosts.

### WORDS TO BE CAREFULLY PRONOUNCED.

Such a list may be taken from any book used in the class room. The following is selected from the play of *Julius Cæsar*. Care should be exercised to give to each word all of its syllables; when one syllable is accented, the others do not lose their values.

ancestors	figures	rebel
answer	ghosts	rudeness
augurs	gravity	senators
beware	holiday	spirit
civil	impossible	sudden
color	indifferent	suitors
cruel	ingratitude	traitors
dishonor	judgment	unicorns
endure	lupercal	watchful
fearful	meanest	windows
fiery	performance	wrathfully

SUGGESTIONS TO THE READER.

In pronouncing such final unaccented syllables as *-ment*, *-cent*, *-ence*, *-ent*, *-stant*, *-ant*, *-ul*, *-et*, *-lar*, *-less*, and *-ness*, it is important to make the quality of the vowel sound distinct so as to avoid saying *munt*, *sunt*, *unce*, *unt*, *stunt*, *ul*, *lur*, *luss*, and *nuss*. On the other hand, it is equally important to avoid placing undue stress upon the syllable.

Do not destroy the short sounds of *e* and *i* in the unaccented syllables of such words as *benefit*, *solitude*, making them *benufut*, *solutude*.

Keep the quality of the *o* sound in final *or* in such words as *splendor*, *honor*. Think of them as spelled in the English fashion, — *splendour*, *honour*.

The sound especially represented by *au* and *aw*, in *awe*, *draw*, *haul*; found in *talk*, *water*, *appal*, *balsam*; also in *bought*, *taught*, *daughter*, — should be particularly regarded. There is a strong tendency to displace this sound with that of *a* in *father*.

Acquire the accepted sound of *a* in *answer*, *basket*, *fast*. The tendency is to sound the *a* short, as in *can*; the preferred sound lies between *a* as in *fat* and *a* as in *father*.

In correct articulation, the words are not to be hurried over; nor precipitated syllable over syllable; nor melted into a mass of confusion; but each word should be clear, distinct, and perfectly finished.

**Faults of the Speaking Voice.** — In order that the speaking voice should be agreeable, the following faults must be guarded against: —

A nasal tone, which is often used unconsciously.

A thin, monotonous tone, devoid of modulation, which under excitement becomes sharp and shrill.

A deep, guttural tone.

**SUGGESTIONS FOR INDIVIDUAL PRACTICE.**

To correct a nasal tone: repeat the sounds of *m* and *b*.

Habitually use a full tone rather than a thin one. A shrill, thin, sharp voice carries with it no dignity; it even suggests a lack of self-respect. Do not scream in talking, even when excited or very happy.

For clearness and purity of tone: practise the group *ah, oo, ee*, repeating the sounds correctly and carefully.

**Opportunity of the Class Room.** — The daily recitation of the class room is a daily training either in correct habits or in slovenly habits of speaking. Those who wish to read or speak well should see to it that their daily recitations do not destroy all that they have tried to acquire in their reading exercise.

## CHAPTER II.

### THE ART OF COMPOSITION.

SECRET OF GOOD COMPOSITION — NARRATION OF PERSONAL EXPERIENCES — CAREFULLY PREPARED MANUSCRIPT — CORRECT SPELLING — ORAL NARRATION — DESCRIPTION — EXPLANATION — ARGUMENTATION.

THE art of composition is acquired by practice in composition; not by reading what others have written or by hearing what others say. We can learn much both by reading and by hearing; but in the end we shall find that our use of language is a very personal matter. In respect to clearness and correctness our language is just what we are willing that it should be. If we speak incorrectly, it is because we are careless in regard to our faults or indifferent to them. If we compose awkwardly, it is largely because we do not practise enough to give ourselves ease in composition.

We write best about those things concerning which we know most, and those in which we are most interested. The secret of good composition lies in the effort to produce in others the feelings that we have ourselves experienced. We cannot write clearly unless we think clearly, and we cannot interest others in what we say unless we ourselves have a sincere interest in it. We often regard our own thoughts as so simple and com-

monplace as not to be worth recording. But great writers prove their greatness by the skill and accuracy with which they relate simple incidents of their own experience. Hence, it is an excellent plan to study how others have written upon subjects similar to those that we have chosen. In this way we obtain valuable suggestions for our own work.

### SUBJECTS FOR NARRATION.

In all these exercises, the writer should try to use a plain, clear, interesting way of telling simple things. The list of subjects may be enlarged indefinitely; the essential point is that each writer shall personally know something about the topic upon which he writes; that he shall not get his knowledge from the writings of others.

#### Our Picnic.

Relate the incidents of the day, simply and accurately: mishaps—amusements. Tell about the weather—trees—flowers—birds—animals.

#### Our Fishing Excursion.

Describe the stream: breadth—depth—character of bottom—places fish like best. Incidents: luck—time of year—weather.

#### The Building of a Bird's Nest.

Follow the construction of the nest from the selection of the place by the birds until the nest is completed. This should be done by some one who has carefully watched the birds at work. Consider the words describing their action and feeling.

#### A Walk in Autumn.

Note the difference made by the season in all out-door objects. Read Whittier's *Last Walk in Autumn* for suggestions of what to look for.

Two Christmas Days.

Select two most unlike in incident and make comparisons. Here is an opportunity for anecdote.

My Best Fourth of July.

Use words of noise — action.

The Week we camped out.

Indicate work — pleasures — mishaps.

A Yachting Incident.

Note action — strength of wind — color of water — character of clouds.

How I spent Saturday.

Narrate events in the order of time.

A Visit to a Creamery.

Twenty Miles on a Bicycle.

A Trip in an Automobile.

One Day at the Exposition.

A Day at our County Fair.

An Hour in a Department Store.

A Visit to a Coal-mine.

**SUGGESTIONS TO THE WRITER.**

First note the several events that you intend to relate. Put them in the order you think most effective. Then write; do not pass over interesting detail as unimportant. The important thing is that your readers shall be interested.

Study critically what you have written. Have you digressed too much from the thread of your story? Would an anecdote or a quotation have enlivened your narrative? Have you given so much detail as to weary your readers? Have you given so little that your narrative is meagre and uninteresting?

**A Carefully Prepared Manuscript.** — A pupil often presents a written exercise in which the subject-matter is fairly correct, but the paper is so marred by faults of form and arrangement as to be practically worthless. Attention to the following suggestions will add greatly to the value of a manuscript: —

Write legibly ; write on one side of the paper only.

Write the subject or title carefully in its proper place.

Allow a reasonable margin of blank paper at each side of the page.

Do not crowd your words together. Spell correctly the words you use. Make no abbreviations, except such as are generally accepted. Do not omit the sign of possession where it is required.

See that each of your paragraphs has one principal topic.

Make sure that each relative and each personal pronoun which you use has an antecedent; and that it agrees with its antecedent in person and in number.

Remember that short sentences are more easily constructed and more readily understood than long ones.

If a word must be divided at the end of a line, make the division between two syllables. Always indicate the division by a hyphen.

Test every exercise by the foregoing rules, and if it does not reach the standard, rewrite it. Continue this practice until you are able to produce a paper that in form, at least, is correct.

**Correct Spelling.** — At first, each writer will probably find in his manuscript one or more misspelled words. English orthography is difficult ; nevertheless, all who

speak the English language must learn to spell the English words, or must continue under a serious disadvantage. There is no possible release from this requirement. After the "spelling-book" period is passed, spelling becomes a personal matter of extreme importance to every individual; and the inability to spell correctly is a serious handicap, both in society and in business.

#### SUGGESTIONS FOR INDIVIDUAL STUDY.

Try to visualize words. The habit of doing this may be acquired both when studying text-books and when reading for entertainment. Look away from the printed page and try to see the word exactly as it is,—the precise arrangement of the letters,—then look at the text and test your accuracy.

Write in different ways any word about which you are doubtful; your eye will often decide which spelling is correct.

Many pupils may be able to select from the following list words which they misspell and upon which they should concentrate attention.

abbreviate	cemetery	destroy
acknowledgment	chimney	develop
annually	Christian	disappoint
attendance	column	dissipate
believe	committee	embarrass
bouquet	consul	existence
calendar	council	financier
calender	counsel	fulfil
capital	dependence	harass
capitol	describe	innuendo
carriage	despair	intercede

inveigle	prejudice	sieve
irritable	principal	specially
judgment	principle	stationary
knowledge	privilege	stationery
laboratory	procedure	succeed
medicine	proceed	supersede
oblige	really	surprise
occurred	receipt	too
opportunity	receive	two
origin	recipe	until
perceive	relief	vegetable
perseverance	reversible	villain
picnicking	secretary	volume
precede	separate	weather
precedence	siege	whether

Particular attention should be given at all times by students to the large class of English words ending in *able* or *ible*. There are more than sixteen hundred of these words, and no general rule can be given which will readily indicate the proper spelling. We must fix them in our memory, as far as possible; and consult a good dictionary whenever we are in doubt.

**Spelling of Technical Words.** — When beginning the study of a new subject, the student should always make a special effort to acquire the correct spelling of the technical words belonging to that subject.

#### EXERCISE.

Observe this list of technical words belonging to Geometry.

chord	cylinder	equilateral
corollary	diameter	homologous

hypotenuse  
isosceles

parallel  
proportion

radius  
ratio

Make a similar list for Algebra, Rhetoric, Physical Geography, Physics, History, and Chemistry, as you take up these studies in your school course.

**Oral Narration.** — We should learn to tell a story as well as to write one. In the class room it is best to stand when speaking. The faults which frequently mar an oral exercise are : —

A slovenly position when standing.

An inability to stand still.

The use of an unnecessary word at the beginning of a sentence, such as *why*, *well*, *now*, etc.

The habit of allowing *uh* to appear at the end of a word, or of using it to fill a space when the speaker is trying to think of something additional to say.

The frequent repetition of *and* as a connective.

The continual repetition of *says I* or *says he* in narration.

### EXERCISE.

Use one or more of the following subjects for Oral Narration. The list may be enlarged at will.

A Visit to a Bench Show.

A Week of Farm Life.

A Week in the City.

What My Canary Knows.

The Life Story of My Dog.

A Visit to the Woods in Winter.

Our Nutting Expedition.

Naming the Trees on Our Street.

A Visit to the Fire Engine Station.

**Description.** — We can describe accurately only those things which we know thoroughly.

### EXERCISE.

Among the following subjects select one about which you have knowledge at first hand.

A Tree.

Give its location, size, appearance, species, form of leaves, and character of fruit.

My Pet Kitten.

Make the description at first general; then make it more minute, — teeth, tongue, manner of drinking, feet, number of toes, claws, favorite food, habits. Enliven description with anecdote.

The Mother Hen and Her Chickens.

A Lake.

A Hill.

A Stream.

A Mountain.

A Foot-path.

A Mountain Range.

A City Street.

The Prairie.

A Country Road.

The Desert.

The Mountain in Rain — in Sunshine.

The Clouds at Sunrise — at Sunset — of a Bright Day — of a Dull Day.

**Explanation.** — The essential quality of an explanation is that it really explains. It must be clear or it is worthless. In passing from one point to another in an explanation, we sometimes fail to indicate just where the new step in the process begins. A single word or phrase, as *then*, *because*, *moreover*, *at this point*, will often give the necessary clew.

**EXERCISE.**

Explain one of the following :—

How I read a Newspaper.

What interests me most— what I read carefully — what I omit.

The Way I study my Latin Lesson.

What I do first — next — last.

How a Street is paved.

Give the different steps in the process.

How a Game of Base-ball is played.

To be told by one of the players.

The Making of Maple Sugar.

This should be told by one who has taken part in the process.

How to have a Good Garden.

By one who has worked in his own garden.

**Expression of Personal Opinion.** — If we desire our opinions to have weight with others, we must give some basis for them stronger than “because.”

The following subjects call for an expression of personal opinion which should be based upon sound reasons.

Why I wish to go to College.

Three Good Reasons for studying Algebra.

The Study of Mathematics compared with the Study of History.

Why we believe that Washington was a Greater Man than Napoleon.

Why City Life is preferable to Country Life.

Why a Republic is a Better Form of Government than a Monarchy.

**The Four Literary Forms of Language.** — If you observe what you have written upon the first group of subjects suggested in this chapter, you will see that you have related events in sequence ; that is, you have used Narration.

If you have endeavored to make a picture of something in words so that others can see it as you saw it, you have used Description.

When you carefully explained something,—for example, how a game should be played,—you used Exposition.

When you attempted to bring some one else to your way of thinking, you used Argumentation.

You see, then, that naturally and perhaps quite unconsciously you have used the four great literary forms of language,—Narration, Description, Exposition, and Argumentation. Hence, it is clear that these divisions are not arbitrary or artificial, but natural. You will also see that while one kind of writing predominated in a given exercise, other kinds were used more or less; in your narratives you often used descriptions, and in your descriptions you frequently introduced a thread of narration. This is the ordinary and natural way of writing.

The art of composition in simple form is well set forth by the great Russian novelist, Tolstoy, as follows : —

“A boy having experienced, let us say, fear on encountering a wolf, relates that encounter; and in order to evoke in others the feeling that he has experienced, describes himself, his condition before the encounter, the surroundings, the wood, his own light-heartedness, and then the wolf's

appearance; its movements, the distance between him and the wolf, etc. All this, if only the boy, when telling the story, again experiences the feelings he had lived through, and infects the hearers and compels them to feel what the narrator had experienced, is art.

“Even if the boy had not seen a wolf, but had frequently been afraid of one, and if, wishing to evoke in others the fear he had felt, he invented an encounter with a wolf, and recounted it so as to make his hearers share the feelings he experienced when he feared the wolf, that also would be art.”

## CHAPTER III.

### NARRATION.

THE SCOPE OF NARRATION — THREE DISTINCT ELEMENTS IN NARRATION — SIMPLE FORMS OF NARRATION — THE ANECDOTE — NARRATION AS A LITERARY FORM — HOW TO WRITE A SHORT NARRATIVE.

**Definition.** — Narration presents in language successive events. It has little to do with objects at rest ; it deals rather with scenes constantly shifting. Action and progress belong distinctively to narration ; and for this reason it is the most interesting kind of composition. It attracts readers of high and of low degree. All the world loves a story.

**Appropriate Language.** — The special value to narration of appropriate language cannot be overestimated. For recounting events effectively, no art is superior to the art of using words. The painter on his canvas can tell a story only in parts ; for developing it fully, well-chosen words are necessary. A good story-teller can in five minutes suggest the successive happenings of twenty years ; he can make the past live again ; before you are aware of it, he can transport you away from this workaday world, to the land of beauty and romance.

**The Scope of Narration.** — The scope of narration is wide, ranging from simple accounts of every-day expe-

riences to the elevated literary forms of epic and dramatic poetry. As a literary form, it touches actual life more persistently than any other kind of composition.

**Three Distinct Elements.** — Widely as they may differ in dignity of tone, all good narratives are marked by three common points of likeness; these common points, or elements, are the action, the actors, and the setting; the setting includes the conditions of time, place, and circumstances of the story. Ordinarily, the setting and the actors are outlined before the action begins. As the narrative proceeds, occasional allusions emphasize the time and the place, and the actors stand out more clearly as they have more to do and to say.

**The Action.** — The most important of these three elements is the action, or plot. This includes events only. Although the number of events may be limited, still there should be a centre of interest in the chain of incidents, — the point of the story that makes the whole worth telling. If you notice the way a little girl relates to a playmate a story of her own invention, you will be impressed with the fact that she is not skilful in picking out one central point of interest to which subordinate incidents lead. To her untrained mind, a story is simply a string of adventures equally important. She can stop her story whenever she gets tired, and she will be as near the end at one moment as at another, unless all the actors are killed. But an artistic story-teller, even in relating a simple incident of personal adventure, will group the successive events according to their relation to the chief point of interest. The first group will include the events that lead up to the climax; the

second will include all that belong to the highest point of interest ; and the third group of events will include the result, conclusion, or explanation of the story. Naturally, these three groups will be placed in the order of sequence ; when that order is determined, all details arrange themselves under the headings to which they respectively belong.

**The Actors.** — Next in importance to the chain of incidents that makes the story possible is the kind of persons that bring about the action. Their character can be revealed in a variety of ways, principally by what they do and by the way in which they talk. The story-writer who can invent brilliant conversation may add much life and interest to his narrative.

**The Setting.** — Last in relative importance, so far as making the story move, is the setting. Artistically, however, the appropriate use of words in describing the place, time, and circumstances at the outset adds greatly to the effect of the story. Every good narrative calls for a certain amount of description that helps to anchor the story somewhere. Thus is furnished a background for the scenes of action.

### EXERCISE.

In the following selection, pick out the suggestions of setting, actors, and beginning of action. Distinguish carefully time, place, and circumstances in the setting.

#### I.

Day set on Norham's castled steep,  
And Tweed's fair river, broad and deep,  
And Cheviot's mountains lone :

The battled towers, the donjon keep,  
The loophole grates, where captives weep,  
The flanking walls that round it sweep,

In yellow lustre shone.

The warriors on the turrets high,  
Moving athwart the evening sky,  
Seemed forms of giant height ;

Their armor, as it caught the rays,  
Flashed back again the western blaze,  
In lines of dazzling light.

## II.

Saint George's banner, broad and gay,  
Now faded, as the fading ray

Less bright and less, was flung ;  
The evening gale had scarce the power  
To wave it on the donjon tower

So heavily it hung.

The scouts had parted on their search,

The castle gates were barred ;  
Above the gloomy portal arch,

Timing his footsteps to a march,  
The warder kept his guard,

Low humming as he paced along  
Some ancient Border gathering song.

## III.

A distant trampling sound he hears ;  
He looks abroad, and soon appears,  
O'er Horn-cliff hill a plump of spears

Beneath a pennon gay ;  
A horseman, darting from the crowd,

Like lightning from a summer cloud,  
Spurs on his mettled courser proud,  
Before the dark array.

—SCOTT : *Marmion*, Canto I.

Write in prose, with no more than fifty words, the setting of the quotation from *Marmion*.

Read the first three chapters of *Ivanhoe* and notice the way in which Scott begins his story.

**Simple Forms of Narration.** — The simplest illustrations of narration are furnished in ordinary conversation. Even the person that can give a clear account of a foot-ball game must consciously or unconsciously observe the laws laid down for good story-telling ; so must the person who relates a simple anecdote, if he wishes his listeners to await the issue with interest. In the very common diversion of familiar letter-writing, likewise, repeated opportunity is supplied for learning how to relate personal experiences in such a way that our friends will be entertained.

In conversation, it often happens that a person is uninteresting because he does not know how to relate a simple incident ; in other words, he pays no attention to the subordination of ideas. In the case of story-telling, this principle is most important. It means that the emphasis must be placed on the main point only and that all details should lead up to the climax. Only a skilful story-teller may venture to linger on unimportant points. If a person wishes to talk well and to write well, he must begin by trying to relate an ordinary experience with simplicity, directness, and force.

Note the effect of the following selection. It is taken

from a story which has as one of its characters a tedious talker, who tries to say everything at once, violating unity of time, of place, of subject, — one and all.

I was reading it to Mrs. Cole and since she went away, I was reading it again to my mother, for it is such a pleasure to her — a letter from Jane — that she can never hear it often enough; so I knew it could not be far off, and here it is, only just under my huswife, — and since you are so kind as to wish to hear what she says; but first of all, I really must in justice to Jane apologize for her writing so short a letter, only two pages, you see, hardly two, and in general she fills the whole paper and crosses half.

— JANE AUSTEN : *Emma*, Chapter XIX.

**Anecdote.** — An anecdote is a short narrative of a particular event, either standing alone or embedded in other literary forms. When alone, it is used principally to amuse and entertain; when it occurs as part of another composition, it is introduced to entertain, to illustrate, to point a moral, or to strengthen an argument.

#### EXERCISE.

What is the purpose of the anecdote about swimming the Tiber, told by Cassius in Act I, Scene 2, of *Julius Cæsar*?

What is the purpose of the incident related by Father Leblanc in *Evangeline*?

Write or relate orally one or more incidents that occurred at a recent picnic — base-ball game — foot-ball game — skating party — fire.

Write or relate orally a recent event of national importance, using information obtained from the daily papers.

Write or relate orally an anecdote which you have read, or, better still, one from your own experience.

Talk for two or three minutes on one of the following incidents from *Ivanhoe*. See to it that you have a good beginning, an orderly sequence of events, and a dignified conclusion.

An Evening at Cedric's Home.

The Persecution of Isaac (Chapter XXI).

Rowena's Call from the Palmer.

A Test of Skill in Archery.

A Combat: Norman Prince against Saxon Franklin.

A Royal Banquet.

A Tournament in the Holy Land.

An Evening with a Hermit.

Tell the story of the *Merchant of Venice*, centering the incidents around Bassanio; tell the story a second time, centering the incidents around Portia; a third time, centering the incidents around Shylock. How does each plan vary the story? Which way do you like best? Why?

#### PRACTICAL HINTS FOR SUCCESS IN NARRATION.

Remember that your own experiences furnish better subjects than incidents selected from your reading.

Introduce anecdotes into your conversation.

Seek for the freedom that comes only by continual practice. Write incidents frequently, to see how well you can succeed, and note how each may be improved; afterward relate the same incidents orally.

**Narration as a Literary Form.** — In prose, narration includes letters, newspaper reports, stories, biographies, histories, and novels; in poetry it includes ballads, metrical romances, epics, and dramas. The actors may be gods and heroes, as in epics and in sacred writings; ordinary persons, as in fiction and history; or animals, as in *Æsop's Fables* and Kipling's *Jungle Stories*. In actual practice, the indication of time and place varies

from the merest suggestion in anecdotes, to the careful and complete elaboration necessary for the understanding of a history or a novel.

**Dominant Tone ; Central Motive.** — A narrative may have a dominant tone which results from the mental point of view taken by the narrator. For instance, Mark Twain's experiences as he relates them are humorous ; George Eliot's stories are thoughtful and serious. A narrative may also have a central motive ; that is, a purpose for which the whole is written.

#### EXERCISE.

State what you think would be necessary as the setting for an account of the battle of Gettysburg ; for a report of a political meeting ; for a Christmas story.

Give, for one of the following poems, the actors, a list of the principal events, and the conditions of time, place, and circumstances under which the events occurred. Determine whether or not there is a dominant tone, — a central motive.

*Rime of the Ancient Mariner.* — Coleridge.

*Courtship of Miles Standish.* — Longfellow.

*Marmion.* — Scott.

*Ulysses among the Phæacians.* — Odyssey, Bryant's Translation.

*The Ballad of Chery Chase.* — Old English Ballad.

*The Vision of Sir Launfal.* — Lowell.

Examine one of the following prose narratives with regard to the same points : —

*Robinson Crusoe.* — Defoe.

*Pilgrim's Progress.* — Bunyan.

*The Legend of Sleepy Hollow.* — Irving.

*Treasure Island.* — Stevenson.

*Uncle Tom's Cabin.* — Stowe.

*Alice in Wonderland.* — Carroll.

Test a number of news narratives from daily papers, to determine how far the material has been presented in a sensational manner; in an orderly, truthful manner; in a confused manner.

Test the following stories by the standard of clearness and unity. Is the action slow or rapid? What is the proportion of narration, description, character-sketching? Can any incident be omitted without loss to the whole? Are incidents arranged to produce a climax? If so, where is the climax? How do you know the time and place? Is expectation fostered? If so, how?

*The Great Stone Face.* — Hawthorne.

*The Cricket on the Hearth.* — Dickens.

*The Man without a Country.* — Hale.

*The Lady or the Tiger?* — Stockton.

*Rip Van Winkle.* — Irving.

*The House of Usher.* — Poe.

*Trail of the Sand-Hill Stag.* — Thompson-Seton.

*The King of the Golden River.* — Ruskin.

*Jackanapes.* — Ewing.

*The Vision of Mirza.* — Addison.

*Van Bibber and the Swan-Boats.* — Davis.

*Wee Willie Winkie.* — Kipling.

**How to write a Short Narrative.** — In a short narrative the emphasis should be upon the action. The actors and the setting should first be briefly but clearly disposed of, and the action should proceed at once. The events should be recounted in a simple, direct manner; it is best to omit all incidents that have only a loose connection with the point of the story. Work toward a climax; and in the main, follow the order of time.

**EXERCISE.**

Write a short sketch of the "Boston Tea Party" from the English point of view.

Write a story about a modern Sir Launfal.

Relate the experiences of a caged bird, with the object of producing sympathy for the bird.

Give an impartial account of a class debate.

Give an impartial account of a game between two rival foot-ball teams.

Describe the progress of a ship in a fierce storm, emphasizing the action of the sailors.

Summarize in narrative: scenes from *Ivanhoe* (two hundred words) — from *Merchant of Venice* — from *Julius Cæsar*.

Write a letter to a friend, recounting, in an amusing vein, the incidents of a day at school.

Keep a journal for a week.

**SUGGESTIONS TO THE WRITER.**

In writing a narrative, decide first what your aim is in composing it, and emphasize that aim. Make the various parts of the narrative conform to your aim.

Decide how long your narrative is to be; then keep the parts well proportioned. If it is to be a narrative of one thousand words, do not give three hundred words to your introduction.

## CHAPTER IV.

### WORDS.

DEFINITION — SYNONYMS AND ANTONYMS — WHAT WORDS DENOTE—WHAT THEY CONNOTE—GENERAL TERMS — SPECIFIC TERMS — LITERARY, COLLOQUIAL, AND ILLITERATE ENGLISH—SLANG EXPRESSIONS — PERSONAL VOCABULARY — VALUE OF QUOTATION — RHETORICAL FIGURES: SIMILE, METAPHOR, METONYMY, SYNECDOCHE.

**Definition of Words.** — In order to use words accurately, it is necessary to know exactly what they mean. A perfect definition separates the term defined from every other, and implies knowledge, not only of the object under consideration, but of every other that might be mistaken for it. Obviously, youth possesses no such knowledge, and consequently class-room definitions are more or less inadequate.

The habit of mind, however, which grasps salient qualities, notes differences, observes similarities, and expresses all these clearly, is developed by frequent efforts to give exact definitions, even if these efforts are not wholly successful.

#### EXERCISE.

Give the meaning of the italicized words in the following quotations:—

This is the forest *primeval*. The *murmuring* pines and the hemlocks,

*Bearded* with moss, and in *garments* green, indistinct in the twilight,  
Stand like *Druids* of eld, with voices sad and *prophetic*,  
Stand like harpers *hoar*, with beards that rest on their bosoms.

—LONGFELLOW: *Evangeline*.

His words were *shed* softer than *leaves* from the pine,  
And they fell on Sir Launfal as *snows* on the brine,  
That mingle their softness and quiet in one  
With the *shaggy unrest* they float down upon.

—LOWELL: *The Vision of Sir Launfal*.

The *curfew* tolls the *knell* of parting day;  
The *lowing herd* winds slowly o'er the *lea*,  
The ploughman homeward plods his weary way,  
And leaves the *world* to *darkness* and to me.

—GRAY: *Elegy written in a Country Churchyard*.

It has been the lot of the unfortunate *aborigines* of America, in the early periods of *colonization*, to be doubly wronged by the white men. They have been *dispossessed* of their *hereditary* possessions by *mercenary* and frequently *wanton* warfare; and their characters have been *traded* by *bigoted* and interested writers. — IRVING: *Traits of Indian Character*.

#### SUGGESTIONS FOR INDIVIDUAL STUDY.

When reading for entertainment or when studying, frequently test your knowledge to see if you can define particular words. The very effort to express it will often enable you to grasp the correct meaning.

When attempting to define a word, use clear-cut expressions. Do not say even to yourself, "Primeval is where" or "Murmur is when."

Do not consult a dictionary for a definition until you have exhausted your own resources. For authoritative definitions

seek the best dictionary within reach; do not be content with a definition consisting of a single word.

**Synonyms and Antonyms.** — The English language, made up as it is from both Saxon and Latin roots, abounds in words which coincide nearly with other words in meaning. Such words are called *synonyms*. Because of these synonyms great exactness of expression is possible, and much care and thought are necessary to select the right word to convey just the meaning that is intended.

#### EXERCISE.

Find other words closely allied in meaning to those in the following list:—

beautiful	liberty	walked
happy	business	remove
unworthy	fatigued	result

Substitute the synonyms of “beautiful” for that word in a selected sentence, and note the result in each case.

Try a similar experiment with the other words in the list.

Find groups of synonyms in any good dictionary, and note the differences of meaning in the words of each group.

*Antonym* means a word directly opposed to another in meaning; it is the opposite of synonym. Thus *death* is the antonym of *life*; other examples are *hot*, *cold*; *strong*, *weak*; *sincere*, *deceitful*; *attack*, *defend*; *friend*, *enemy*.

#### EXERCISE.

Give the opposites of the following words:—

firm	urban	citizen	wilful
wise	oppress	innocent	early
true	adorn	bright	sweet

Find antonyms for the italicized words in the following selection:—

Oh, *young* Lochinvar is *come* out of the *west* !  
 Through all the *wide* border his steed was the *best* ;  
 And, save his *good* broadsword, he weapons had *none* ;  
 He rode all *unarmed*, and he rode all *alone*.  
 So *faithful* in *love*, and so *dauntless* in *war*,  
 There never was knight like the young Lochinvar !  
 — SCOTT : *Marmion*.

The rhetorical value of synonyms lies in the opportunity they give us to express similarities without unpleasant repetition of words. Antonyms enable us to emphasize our meaning through contrasts.

**What Words Denote and What they Connote.**— A word denotes that which is expressed by its definition ; it connotes what it suggests. The general principle is that the more a word or phrase can be made to suggest or imply, the greater is its value. At the same time, it must express definitely just what the speaker or writer wishes to say.

#### EXERCISE.

Let each member of the class write what the following words suggest or connote to him.

winter	bicycle	Lincoln	flag
bluebird	student-lamp	Cæsar	snow
forest	fishing-rod	Victoria	skates
ocean	Sunday-school	Bunker Hill	canoe

**General Terms and Specific Terms.**— A general term or word is one which includes a large number of ideas. Animal, plant, tree, are general terms, for they may be

applied to a great number of very different individuals, and they do not indicate which individual is meant.

A specific term is one that denotes a single idea or a single group of ideas; it calls up in the mind a definite image. The terms, general and specific, are merely relative; words which are specific from one point of view may be general from another. Considering *animal* as a general term, *dog* would be a specific term; if we consider *dog* as a general term, *collie* would be a specific term; if we consider *collie* as a general term, *Bob*, *Son of Battle*, would be a specific term. Obviously, force and directness of expression are attained by the use of specific rather than of general terms.

The following selections emphasize the essential difference between the two.

In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe. — HERBERT SPENCER.

Here *manners*, *customs*, *amusements*, *barbarous*, and *regulations* are general terms, and the passage conveys only a general idea to the mind.

Whenever their kettle-drums were heard, the peasant threw his bag of rice upon his shoulder, hid his small savings in his girdle, and fled with his wife and children to the mountains or the jungles — to the milder neighborhood of the hyena and the tiger. — MACAULAY: "Invasion of the Mahrattas," in the *Essay upon Malcolm's Life of Clive*.

Here specific terms leave no doubt as to the meaning, and enable the reader to construct a picture, fairly startling in its vividness.

## EXERCISE.

Considering each word in this list a general term, give several particular terms under each : —

animal	game	nation	building
distance	rose	laborer	tree
vehicle	flower	ocean	ship

Considering each word in the following list a specific term, give the corresponding general term : —

gold	horse	foot-ball	trout
apple	lily	carpenter	robin

Give *both* general and specific terms for each word in the following list : —

star	knife	newspaper	pencil
house	poem	miner	maple

Although specific terms are more forcible than general ones, nevertheless, in order to fit our words definitely and exactly to the thought that we wish to express, we must ask ourselves, “Does the word we have used express precisely what we have in mind?” If we say fish when we mean trout, or if we say robins when we mean several species of birds, we fail in precision; although in one case we have used a general term and in the other a specific term. Which term is better depends wholly upon what we wish to express.

**Literary, Colloquial, and Illiterate English.** — Our English speech may be divided into three groups: Literary English, the words and constructions used in reputable literature; Colloquial English, the forms that educated people use in conversation; and Illiterate

English, many words and expressions used by uneducated persons upon whom literary standards have little influence. Educated people often use illiterate English through carelessness, or as the result of early associations.

**Slang Expressions.** — Slang is inelegant and unauthorized popular language, consisting of expressions of low or illiterate origin, or of good words used grotesquely. Unauthorized abbreviation of words may be slang. Examples of this variety are the words *exams* and *gyms* of college students. Slang appears in both colloquial and illiterate English.

If a slang word is clearly defined, and if it possesses a shade of meaning possessed by no other word in the language, gradually the slime of the gutter may be washed from it, and it may be admitted to respectability. If, however, a slang word has no such qualifications, it remains in vulgar English and passes out of use altogether.

As illustrating the fate of slang words we may consider the standing of *chestnut*, *dude*, *swipe*, *boom*, *bulldoze*, *graft*, and *boycott*. *Chestnut* has reverted to its original meaning and almost entirely dropped out of use as a slang term; *dude* and *swipe* still appear in vulgar English; *boom* and *bulldoze* have become colloquial, *bulldoze* having also been adopted as a technical term in mining by the blasting or quarrying process; *graft* and *boycott* appear in literary English.

**Usage.** — Usage is the final test of the standing of a word or an expression, but it must be remembered that only the usage of educated and cultivated people is

accepted as authority. Dictionaries do not determine; they simply record accepted usage.

#### SUGGESTIONS FOR AVOIDANCE OF ILLITERATE HABITS.

In your conversation do not descend to low standards.

Avoid the illiterate expressions heard on the street and on the playground.

Remember that you cannot habitually use rude, careless, or slang expressions and then use well-bred, correct English when you wish. Habit will betray and disgrace you.

Many avenues to success are closed to the user of coarse, gross, and illiterate language, — to the “slangy” man or woman. Individuals may actually unfit themselves for positions of social regard by their persistency in errors of speaking and writing. *The Outlook*, writing upon this topic, states the case fairly: —

As a matter of stern fact, the world in the long tale demands clean, pure, mother tongue of its citizens. To speak that tongue impurely is as positive a handicap as a limp in the gait. Force of will, of character, may lift a man (limp and all) where he wishes to be in the race; but the output of force must be great to overcome the handicap — greater than the average man commands. One of the undeniable shibboleths of life is good English, and the man who has that password may often slip in where his brother, worthier perhaps, it may even be better educated, has yet to climb the gate which was shut in his face because he chanced to ask, “Is my fortune to home?” Labor then for the obvious advantage, you who have it not. Never despair. Absorb good English. Listen for it; and listen for poor English; and mentally mark each spoken phrase as good, bad, or indifferent.

**Personal Vocabulary.** — Our vocabulary is the total number of words that we habitually use, and the enlargement and improvement of this is a matter of personal effort. We get along with a limited number of words, partly because our ideas are vague and indefinite, partly because we do not take the trouble to acquire more. Our chief source of supply is reading; and the selection of the right word to express exactly what we mean is an art acquired only by continued effort.

#### EXERCISE.

Make a list of the words in the following quotation which you understand, but rarely if ever use.

Shakespeare knew that tradition supplies a better fable than any invention can. If he lost any credit of design, he augmented his resources; and, at that day, our petulant demand for originality was not so much pressed. There was no literature for the million. The universal reading, the cheap press, were unknown. A great poet, who appears in illiterate times, absorbs into his sphere all the light which is anywhere radiating. Every intellectual jewel, every flower of sentiment, it is his fine office to bring to his people; and he comes to value his memory equally with his invention. He is therefore little solicitous whence his thoughts have been derived; whether through translation, whether through tradition, whether by travel in distant countries, whether by inspiration; from whatever source, they are equally welcome to his uncritical audience. Nay, he borrows very near home. Other men say wise things as well as he; only they say a good many foolish things, and do not know when they have spoken wisely. He knows the sparkle of the true stone, and puts it in high place, wherever he finds it. — EMERSON: *Shakespeare, the Poet.*

Select another paragraph of good English. Make a list of the words which it contains that you rarely if ever use. Study why you do not use them.

### SUGGESTIONS FOR ENLARGING THE VOCABULARY.

Since we habitually use a larger number of words when we write than when we speak, we should make a continual effort to bring our spoken vocabulary to the standard of our written vocabulary.

When you find yourself using one word in many different meanings, consider if it is not because you are without a sufficient number of words to express what you wish to say. Find out first what you wish to say and then seek the word which will best express it.

Remember that an excessive use of slang is an open confession of a limited vocabulary.

Seek new words everywhere; in your reading, in the conversation of others, in the dictionary.

Stock your memory with synonyms. Be mentally sensitive to delicate shades of meaning.

**Value of Quotation.** — Learning selected passages from the works of our best authors has a value that cannot easily be overestimated. It stimulates thought and feeling, refines and strengthens the forms of speech.

### EXERCISE.

Find passages in literature which contain the following words or in some way refer to them.

sleep	snow	night	rose
star	evening	liberty	daffodil

For example, the following passages contain the word *sleep*:—

Now I lay me down to sleep. — *Child's Prayer*.

O sleep ! it is a gentle thing,  
 Beloved from pole to pole !  
 To Mary Queen the praise be given !  
 She sent the gentle sleep from heaven,  
 That slid into my soul.

— COLERIDGE : *Rime of the Ancient Mariner*.

To die, — to sleep, —  
 No more ; and by a sleep to say we end  
 The heart-ache, and the thousand natural shocks  
 That flesh is heir to, — 'tis a consummation  
 Devoutly to be wished.

— SHAKESPEARE : *Hamlet*, Act III, Scene 1.

While I am asleep I have neither fear nor hope, nor trouble nor glory. Blessings light on him who first invented sleep ! — it covers a man all over, body and mind, like a cloak ; it is meat to the hungry, drink to the thirsty, heat to the cold, and cold to the hot ; it is the coin that can purchase all things ; the balance that makes the shepherd equal with the king, the fool with the wise man.

— CERVANTES : Sancho Panza in *Don Quixote*.

Our birth is but a sleep and a forgetting ;  
 The soul that rises with us, our life's star,  
 Hath had elsewhere its setting,  
 And cometh from afar.

— WORDSWORTH : *Ode on the Intimations of Immortality*.

Of all the thoughts of God that are  
 Borne inward unto souls afar,  
 Along the Psalmist's music deep,  
 Now tell me if there any is  
 For gift or grace surpassing this —  
 " He giveth his belovèd sleep."

— ELIZABETH BARRETT BROWNING : *The Sleep*.

Methought I heard a voice cry, "Sleep no more !  
 Macbeth does murder sleep," — the innocent sleep ;  
 Sleep that knits up the ravell'd sleeve of care,  
 The death of each day's life, sore labor's bath,  
 Balm of hurt minds, great nature's second course,  
 Chief nourisher in life's feast.

— SHAKESPEARE : *Macbeth*, Act II, Scene 2.

For *liberty* see : —

*America*. — S. F. Smith.

*L'Allegro*. — Milton.

*Sonnet on Chillon*. — Byron.

*Patrick Henry's Speech before the Virginia Convention*.

*Webster's Second Speech on Foote's Resolution*.

*Arnold Winkelried*. — James Montgomery.

**Rhetorical Figures.** — Rhetorical figures are intentional variations from the plain and ordinary use of words for the purpose of making what we say more effective. The most important of these are *Simile* and *Metaphor*, the figures of comparison.

**Simile.** — The simile is a comparison definitely expressed between objects that are not of the same class, but which have at least one point in common. The difference between a simile and an ordinary comparison lies in the fact that in a simile the objects compared belong to different classes.

*The man runs like an athlete* is not a simile, because an athlete is a man ; but *The man runs like a deer* is a simile, because man is compared with a member of a class different from his own.

*As* and *like* are the usual signs of a simile, but *so*, and *just*, *similar to*, and others may be used for the purpose.

## EXERCISE.

Point out, and explain the similes in the following selections : —

But pleasures are like poppies spread,  
 You seize the flower, its bloom is shed ;  
 Or like the snow-falls in the river,  
 A moment white — then melts for ever ;  
 Or like the borealis race,  
 That flit ere you can point their place ;  
 Or like the rainbow's lovely form  
 Evanishing amid the storm.

— BURNS : *Tam O'Shanter*.

His name was Gama ; cracked and small his voice,  
 But bland the smile that like a wrinkling wind  
 On glassy water drove his cheek in lines.

— TENNYSON : *The Princess*.

So young and strong,  
 And lightsome as a locust-leaf,  
 Sir Launfal flashed forth in his maiden mail  
 To seek in all climes for the Holy Grail.

— LOWELL : *The Vision of Sir Launfal*.

There's Bryant as quiet, as cool, and as dignified,  
 As a smooth silent iceberg, that never is ignifed.

— LOWELL.

Your face, my thane, is as a book where men  
 May read strange matters ; to beguile the time,  
 Look like the time ; bear welcome in your eye,  
 Your hand, your tongue ; look like the innocent flower,  
 But be the serpent under it.

— SHAKESPEARE : *Macbeth*, Act I, Scene 5.

Bent like a laboring oar, that toils in the surf of the ocean  
 Bent, but not broken, by age was the form of the notary  
 public.

— LONGFELLOW : *Evangeline*.

Like the leaves of the forest when summer is green,  
 That host with their banners at sunset were seen.

— BYRON : *The Destruction of Sennacherib*.

He spake; and Rustum answered not, but hurled  
 His spear. Down from the shoulder, down it came —  
 As on some partridge in the corn, a hawk,  
 That long has towered in the airy clouds,  
 Drops like a plummet. Sohrab saw it come,  
 And sprang aside, quick as a flash.

— MATTHEW ARNOLD : *Sohrab and Rustum*.

Wealth is like snow, — if it fall level to-day it will be  
 blown into drifts to-morrow.

On one occasion a group of wretched beings was seen on  
 the farther bank of the St. Lawrence, like wild animals  
 driven by famine to the borders of the settler's clear-  
 ing. — PARKMAN : *Pioneers of France in the New World*.

Simile, being the great illustrative figure, is especially  
 adapted to promote clearness of expression; it occurs  
 very frequently in poetry and in imaginative prose.

### EXERCISE.

Write similes, using the names of animals that we take as types  
 of the following conditions: strength, weakness, poverty, bravery,  
 brusqueness, innocence, cold, happiness, sickness.

Write similes, using the names of objects that we take as the  
 types of freedom, of weight, of uncertainty.

Bring into class similes selected from Longfellow, Lowell, Whit-  
 tier, and other writers.

**Metaphor.** — A metaphor is an implied comparison between objects that are not of the same class. A simile says that two objects are alike; a metaphor says one object is another, leaving the comparison to be understood. For example : *That man is like a fox in his dealings* is a simile; but *That man is a fox in his dealings* is a metaphor.

### EXERCISE.

Point out and explain the metaphors in the following selections :

Necessity is the mother of invention.

And if I should live to be  
The last leaf upon the tree  
In the spring,  
Let them smile, as I do now,  
At the old forsaken bough  
Where I cling.

— HOLMES : *The Last Leaf*.

Announced by all the trumpets of the sky,  
Arrives the snow; and, driving o'er the fields,  
Seems nowhere to alight.

— EMERSON : *The Snow Storm*.

And why should Cæsar be a tyrant then?  
Poor man! I know he would not be a wolf,  
But that he sees the Romans are but sheep;  
He were no lion, were not Romans hinds.

— SHAKESPEARE : *Julius Cæsar*, Act 1, Scene 3.

Mont Blanc is the monarch of mountains;  
They crowned him long ago  
On a throne of rocks, in a robe of clouds,  
With a diadem of snow.

— BYRON : *Manfred*.

An enraged man is a lion, a cunning man is a fox, a firm man is a rock, a learned man is a torch. A lamb is innocence; a snake is subtle spite; flowers express to us the most delicate affections. Light and darkness are our familiar expressions for knowledge and ignorance. Visible distance behind and before us is respectively our image of memory and hope. — EMERSON: *Nature*.

The following are newspaper clippings: —

The leaves and flowers were clean; the grass was green velvet.

The landscape outside the car window was to him but a green ribbon unrolling itself rapidly or slowly.

Imagination is a window. If too wide, it means a weakened wall.

A yellow road wound through the pretty round saucer of valley that lay in the hollow of the hills.

A metaphor often aids one in expressing a thought clearly, and the use of metaphorical adjectives is common in ordinary conversation. For example, *a leaden sky*, *a frosty smile*.

#### EXERCISE.

Write metaphors comparing truth to light; sorrow to a cloud; sunlight to gold; waves to mountains; moonlight to silver.

Make a list of adjectives used metaphorically.

Write one or more original metaphors.

Select metaphors from poems; for example, study *The Wreck of the Hesperus*; *The First Snow-fall*; *Snow-Bound*.

**Metonymy and Synecdoche.** — Metonymy and synecdoche are figures of substitution. In metonymy the

name of one object is substituted for the name of another, the two being so related that the mention of one suggests the other.

The most common forms of metonymy are : —

The container for the thing contained : —

The kettle boils (water).

The sign for the thing signified : —

The pen is mightier than the sword (intelligence *vs.* force).

The name of an author for his works : —

We read Shakespeare.

Synecdoche substitutes the name of a part for that of a whole, or a whole for a part. It is really a specialized form of metonymy.

The variations of synecdoche are : —

The use of a definite number for an indefinite : —

Ten thousand fleets sweep over thee in vain.

The species for the genus : —

A Daniel come to judgment.

The material for the thing made : —

He raised his glittering steel on high.

### EXERCISE.

Point out and explain the figures of substitution found in the following selections : —

I have sixty sails, Cæsar none better.

—SHAKESPEARE: *Antony and Cleopatra*, Act III, Scene 7.

The sceptre, learning, physic, must  
All follow this, and come to dust.

— SHAKESPEARE : *Cymbeline*, Act IV, Scene 2.

A thousand spurs are striking deep, a thousand spears in  
rest,

A thousand knights are pressing close behind the snow-  
white crest;

And in they burst, and on they rushed, while, like a guid-  
ing star,

Amidst the thickest carnage blazed the helmet of Navarre.

— MACAULAY : *Ivy*.

And heard, with voice as trumpet loud,

Bozzaris cheer his band;

“Strike — till the last armed foe expires;

Strike — for your altars and your fires;

Strike — for the green graves of your sires;

God — and your native land ! ”

— HALLECK : *Marco Bozzaris*.

Friends, Romans, countrymen, lend me your ears;

I come to bury Cæsar, not to praise him.

SHAKESPEARE : *Julius Cæsar*, Act III, Scene 2.

Somewhat apart from the village, and nearer the Basin of  
Minas,

Benedict Bellefontaine, the wealthiest farmer of Grand-Pré,  
Dwelt on his goodly acres; and with him, directing his  
household,

Gentle Evangeline lived, his child, and the pride of the  
village.

Stalwart and stately of form was the man of seventy  
winters;

Hearty and hale was he, an oak that is covered with snow-  
flakes;

White as the snow were his locks, and his cheeks as brown  
as the oak leaves.

Fair was she to behold, that maiden of seventeen summers.

—LONGFELLOW: *Evangeline*.

Write sentences using knife, for surgery; the press, for newspapers; crown, for royal government; the chair, for the chairman; the bench, for the judge; Shakespeare, for his plays; the cup, for its contents; marble, for a statue.

## CHAPTER V.

### SENTENCES.

QUALITIES OF A GOOD SENTENCE : CLEARNESS, UNITY, STRENGTH, HARMONY — GRAMMATICAL CORRECTNESS — RHETORICAL SENTENCE-FORMS : LOOSE, PERIODIC, BALANCED — LONG AND SHORT SENTENCES.

**Construction of the English Sentence.**— The elements of an English sentence appear in a certain order which is recognized as normal. The subject stands before the verb; a word modifier of the subject precedes the subject; modifying phrases and clauses follow; modifiers of the verb follow the verb.

**How Words may be made Emphatic.**— In the English sentence the beginning and the end are the two important places. Therefore careful writers try to bring important words into these positions. There should be no marked effort to do this, but where it can be done naturally the sentence gains in dignity. A word taken from its normal place in the middle of a sentence and put at the beginning or at the end, at once becomes emphatic.

**Clearness.**— In composition, the greatest emphasis should be placed upon clearness, and as far as possible language should be a transparent medium for the transmission of thought. The ultimate test of the clearness of a sentence is that it cannot be misunderstood.

If a writer wishes to make his sentences mean to his readers what they mean to him, he should be particularly careful in regard to the following points : —

The antecedent of every personal and every relative pronoun should be clearly indicated.

Modifying phrases or clauses should be so placed that they limit the word intended and that only.

There should be no expressions that can be understood in more than one way.

### EXERCISE.

Observe in what respect the following sentences offend against clearness : —

He told the servant he would be the death of him if he did not take care what he was about and mind what he said.

Pleasure and excitement had more attractions for him than his friend.

I shall pardon him if he apologizes and will make reparation for the damage he has done.

There is no doubt that the college should have more land ; they should buy the next block.

He recalled the time when he first visited the farm with his brother who has since gone to Europe on horseback.

While the present century was in its teens, and on one sunshiny morning in June, there drove up to the great iron gate of Miss Pinkerton's academy for young ladies, on Chiswick Mall, a large family coach, with two fat horses in blazing harness, driven by a fat coachman in a three-cornered hat and wig, at the rate of four miles an hour.

— THACKERAY : *Vanity Fair*.

**Unity.** — A sentence should express but one fundamental idea ; whatever additional ideas it may express should be subordinated to the principal idea. To secure unity observe the following directions :—

Do not put into one sentence ideas that belong to two or more.

Do not scatter through two or more sentences ideas that belong in one.

Do not suddenly change the grammatical subject of a sentence without good reason.

Do not treat subordinate ideas as if they were of equal rank with the main idea.

Remember that the complex sentence is especially effective for securing unity in thought. Grammatically, it has but one principal verb; hence its unity is more evident than that of the compound sentence, which must include at least two coördinate statements.

#### EXERCISE.

Show in what way the following sentences offend against unity :—

Michigan is my native state, and is noted for its copper mines.

All these games are interesting, but what is more necessary than athletics is attention to studies.

This gentleman recently died, leaving three sons, of whom the eldest, who is a musician, inherits the homestead, which is situated in a charming region well adapted for the culture of grapes.

Find the fundamental idea in the following sentences :—

To my great relief, he came to himself, opening his eyes and looking about him in a dazed sort of way.

At a small table, before a fire of English sea-coal, sat Mr. Jeffries sipping coffee, which had grown to be a very favorite beverage with him in France.

In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee, and where they always prudently shortened sail, and implored the protection of St. Nicholas when they crossed, there lies a small market-town or rural port, which by some is called Greensburgh, but which is more generally and properly known by the name of Tarry Town.

—IRVING : *The Sketch Book*.

Alice caught the shawl as she spoke, and looked about for the owner ; in another moment the White Queen came running wildly through the wood, with both arms stretched out wide, as if she were flying, and Alice very civilly went to meet her with the shawl.

—CARROLL : *Through the Looking-Glass*.

Develop the following short sentences into long ones, retaining the fundamental idea :—

The morning was beautiful.

My penknife is lost.

We gathered chestnuts.

Our dog ran away.

The soldiers passed through the town.

The base-ball game was lost.

Change the following sentences so as to give unity to each :—

It is just a year since the foundations were laid, and the cost of the whole building and its furnishings is five hundred thousand dollars.

There was a little valley here. A brook flowed through the middle. Part of this valley was cultivated.

For the next few years the school has plenty of room, but if we look far into the future we shall see that the grounds will soon be covered, then where shall we go for more room?

**Strength.**— A sentence should be so constructed that it will arrest and hold attention. Such a sentence is *strong*. The emphatic positions at the beginning and the end should be occupied by the most important words ; and the writer should avoid the accumulation of a series of trailing subordinate clauses at the end. Carelessness in this respect sacrifices the strength that would come from closing the sentence with words that deserve distinction.

#### EXERCISE.

Note what gives strength to the following sentences; it may be the arrangement of the words, or the thought itself :—

Great is Diana of the Ephesians. — *Acts* xxx, 28.

Sink or swim, live or die, survive or perish, I give my heart and my hand to this vote.

— WEBSTER : *Eulogy on Adams and Jefferson*.

The appearance of Rip, with his long, grizzled beard, his rusty fowling piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians. — IRVING : *Rip Van Winkle*.

At five o'clock, Wellington drew out his watch, and was heard to murmur these words, "Blücher or night."

— VICTOR HUGO : "The Battle of Waterloo," in *Les Misérables*.

Rearrange the following sentences so as to give each its strongest form :—

The mystery of time and space is great.

Cowardice is the only fitting name we can give to such conduct as this.

The opening by the Queen, on May 10, in Kensington, in the presence of great crowds of distinguished visitors, of the Imperial Institute, was to all who were privileged to see it, a very impressive ceremony, and full of significance for the mother-land and her colonies, at least to every loyal Englishman.

William Shakespeare was the most versatile and myriad-minded man of his age, and one of the greatest geniuses of all time.

The calf to which the Israelites bowed down, was it not made of the trinkets of the common people?

Pupils should bring to class passages from their own reading, in which the sentences are noteworthy for their strength.

**Harmony.** — The words of a sentence should be selected and arranged with due regard to making an agreeable impression ; this quality of the sentence may be called harmony, or euphony. The following simple rules will aid in giving harmony to a sentence :—

When two or more words, — adjectives, nouns, or verbs, — are used together in the same construction, place the shorter word first unless its meaning is so important that it properly takes the last or emphatic place.

Whenever possible, adapt the sound of a word to its meaning.

A succession of long vowels, or liquid consonants, is usually agreeable to the ear.

The recurrence of the same letter at the beginning of different words or syllables often gives a pleasing effect.

In order to judge of the harmony of a sentence, read it aloud.

### EXERCISE.

Test the harmony of the following sentences : —

On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. — IRVING: *Rip Van Winkle*.

Wet weather was the worst ; the cold, damp, clammy wet, that wrapped him up like a moist greatcoat ; the only kind of greatcoat Toby owned, or could have added to his comfort by dispensing with. Wet days, when the rain came slowly, thickly, obstinately down ; when the street's throat, like his own, was choked with mist ; when smoking umbrellas passed and repassed, spinning round and round like so many teetotums, as they knocked up against each other on the crowded footway, throwing off a little whirlpool of uncomfortable sprinklings ; when gutters brawled and water-spouts were full and noisy ; when the wet from the projecting stones and ledges of the church fell drip, drip, drip, on Toby, making the wisp of straw on which he stood mere mud in no time ; those were the days that tried him. Then, indeed, you might see Toby looking anxiously out from his shelter in an angle of the church wall — such a meagre shelter that in summer time it never cast a shadow thicker than a good-sized walking-stick upon the sunny pavement — with a disconsolate and lengthened face.

— DICKENS: *The Chimes*.

At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little, and quickly said "Adsum!" and fell back. It was the word we used at school, when names were called; and lo, he, whose heart was as that of a little child, had answered to his name, and stood in the presence of the Master.

—THACKERAY: *The Newcomes*.

Oh hark! oh hear! how thin and clear,  
And thinner, clearer, further going;  
O sweet and far, from cliff and scar,  
The horns of Elfland faintly blowing!  
Blow! let us hear the purple glens replying;  
Blow, bugle; answer, echoes—dying, dying, dying.

—TENNYSON: *The Princess*.

Pupils should bring to class passages from their own reading in which the sentences are noteworthy for their harmony.

Examine the following sentences, and determine in each case what quality of a good sentence is violated. Rewrite the sentences, improving them as much as possible.

The coast region is neither so cold in winter nor so warm in summer; and it is a much more desirable place to live in than the interior.

The yachtsmen departed with the best wishes of their friends for a long journey.

Boys used to climb on to his roof with clods of damp earth in their hands, which they dropped down the chimney.

It is just a year since the land was given to the city, and the foundations of the building are to cost thirty thousand dollars.

Everything about the mill was neat and clean, and I was just wishing that the stamps were running, when the whistle called us on board and as we left the wharf, we waved our hands to the miners who did not seem worn out by their hard work.

He learned from the hotel register that his uncle and daughter were in the city.

The general was better disposed to England than France.

No sooner was the book removed from the basket than he placed it upon the shelf.

Language is constantly changing and slang words play no small part in producing it.

My aunt and I had been planning to visit Chicago for two years.

While the tragical scene of the fire was at its climax, the perpetrator of the crime was arrested on the spot.

Many imposing buildings are being erected now.

A throng of bearded men were in sad-colored garments and gray, steeple-crowned hats. Intermixed were women. Some wore hoods and some were bareheaded. All were assembled in front of a wooden edifice.

Suddenly he thought that he was surrounded by enemies, but nothing could be seen and he saw that it was a mistake.

In the following examples observe that the participial phrase is unattached to any word. Recast the sentences.

Looking straight upward, small patches of blue sky were visible among the tree-tops.

Not finding the trail at once, considerable time was lost in looking for it.

After descending the stairs, the first door to the left opens into the dining-room.

While attempting to explain the lesson to his class, the bell rang.

Of these four qualities, clearness, unity, strength, and harmony, the most important is clearness; and any or all of the others may be sacrificed, if necessary, to attain it.

**Grammatical Correctness.** — In order to compose correctly and effectively, the grammatical structure of sentences must always be considered. Rhetoric rests upon the foundation of grammar. Blunders in syntax are always a source of weakness in composition. A subject and its predicate that do not agree may destroy the effect of the most impassioned appeal; and the best of kindly intentions expressed in bad grammar may produce amusement when it should produce deeper emotions.

#### EXERCISE.

Write sentences of the following grammatical structure:—

A complex sentence containing two subordinate clauses.

A simple interrogative sentence containing a participial phrase.

A compound sentence containing one complex member.

A complex sentence containing an infinitive phrase.

An imperative sentence; afterward change it into the interrogative form.

#### SUGGESTIONS TO THE WRITER.

Study the sentences you write to see if they are grammatically correct; if in doubt, analyze them.

**Rhetorical Sentence-forms** — known as the *loose*, the *periodic*, and the *balanced* — depend upon a certain arrangement of the words of the sentence, as well as upon the meaning conveyed.

**A Loose Sentence.** — A loose sentence is one so constructed as to be grammatically complete at one or more points before its end. This is the natural sentence of conversation ; it is also well adapted to narration and description, and is appropriate to any simple, unaffected writing. A sentence should never be so loose in structure as to lose its unity ; such a sentence fatigues the listener and invites inattention.

#### EXERCISE.

Note, in the following examples, at what points each sentence may be regarded as complete.

In short, French was the language of honor, of chivalry, and even of justice ; while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds, who knew no other. — SCOTT : *Ivanhoe*.

On the death of a king, the senate took charge of the government ; the senators ruled by turns, each for a period of five days, in the order determined by lot. The ruler for the time being was termed *interrex*, and the period between the death of a king and the election of his successor was an interregnum. — *Roman History*.

**A Periodic Sentence.** — A periodic sentence is one so constructed that the meaning is not complete until the end. The name is usually applied to a sentence consisting of a number of phrases or clauses essentially related to the principal clause, which stands at

the end. Every sentence, long or short, in which the sense is not complete until the end, is periodic in structure; but in short sentences we do not greatly consider this fact.

The literary value of a periodic sentence is its power to stimulate attention.

### EXERCISE.

Point out the clause that completes the thought.

I am filled with amazement when I am told that in this enlightened age and in the heart of the Christian world, there are persons who can witness this daily manifestation of the power and wisdom of the Creator, and yet say in their hearts, "There is no God." — EDWARD EVERETT.

Those who roused the people to resistance; who directed their measures through a long series of eventful years; who formed out of the most unpromising materials the finest army that Europe had ever seen; who trampled down King, Church, and Aristocracy; who, in the short intervals of domestic sedition and rebellion, made the name of England terrible to every nation on the face of the earth — were no vulgar fanatics.

— MACAULAY, "The Puritans," in the *Essay on Milton*.

**A Balanced Sentence.** — A balanced sentence consists of two or more parts that are similar in structure, and parallel or opposite in meaning. For example: —

The law of the Lord is perfect, converting the soul; the testimony of the Lord is sure, making wise the simple.

The statutes of the Lord are right, rejoicing the heart; the commandment of the Lord is pure, enlightening the eyes. — *Psaln* xix, 7, 8.

A soft answer turneth away wrath, but grievous words stir up anger. — *Proverbs* xv, 1.

In practice, there occur many variations from typical forms, and such variations add greatly to the grace and finish of a composition. A loose sentence often contains parts that are periodic or balanced; and a compound sentence frequently has one member loose and another periodic.

Balanced sentences can be found in great numbers in the Bible, especially in *Proverbs*, *Psalms*, *Isaiah*, and *Job*.

The following is an excellent example of a paragraph of balanced sentences: —

Talent is something, but tact is everything. Talent is serious, sober, grave, and respectable; tact is all that and more, too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. . . . Talent is power, tact is skill; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

— *London Atlas*, "Tact and Talent."

#### EXERCISE.

Write examples of the following rhetorical sentence-forms: —

A loose sentence containing two points where it is structurally complete.

A periodic sentence concerning The United States — Shakespeare — Longfellow — Tennyson.

Change sentence-forms as follows :—

Select several loose sentences; then change them into the periodic form.

Change an affirmative declarative sentence into an interrogative sentence and preserve the meaning.

Select several periodic sentences and change them into the loose form.

Write a paragraph, mainly of balanced sentences, upon one of the following topics :—

Energy compared with indolence.

Immigrants who help the country and immigrants who harm the country.

Contrast Washington and Lincoln; Great Britain and the United States; Longfellow and Whittier.

Contrast spring and autumn; the tropics and the arctic regions; an oak and a weeping willow; a dog and a cat; a fish and a bird.

**Short and Long Sentences.** — Short sentences are easily composed, are usually free from grammatical errors, and are rarely misunderstood. They are natural and effective in ordinary speech; but when several short sentences are used consecutively in composition, the effect is sometimes uneven and disjointed. The distinctive quality of the short sentence is force and directness. For example :—

Carelessness has compromised this vessel. At this very hour, it is perhaps lost. To be at sea is to be in front of the enemy. A ship making a voyage is an army waging war. The tempest is concealed, but it is at hand. The whole sea is an ambushade. Death is the penalty of any misdemeanor committed in the face of the enemy. No fault

is reparable. Courage should be rewarded and negligence punished. — VICTOR HUGO: The sentence of the captain of the runaway gun, in *Ninety-three*.

A long sentence is more difficult to compose than a short one, because more elements enter into it. There is a certain smoothness and grace about a well-composed long sentence, but there is also an ever present danger of obscurity. English usage now is tending toward the short or the medium, rather than toward the long, sentence.

An example of the long sentence of the eighteenth-century writers is the following: —

My friend Sir Roger has often told me, with a great deal of mirth, that at his first coming to his estate, he found three parts of his house altogether useless; that the best room in it had the reputation of being haunted, and by that means was locked up; that noises had been heard in his long gallery, so that he could not get a servant to enter it after eight o'clock at night; that the door of one of his chambers was nailed up, because there went a story in the family that a butler had formerly hanged himself in it; and that his mother, who lived to a great age, had shut up half the rooms in the house, in which either her husband, a son, or a daughter had died.

— ADDISON: "Coverley Ghosts," in *The Spectator*.

In composition, a pleasanter effect is produced by using both long and short sentences than by permitting either to predominate. The following examples will illustrate this: —

The clock of St. George's had struck five. Mrs. Dove had just poured out the Doctor's seventh cup of tea. The Doctor

was sitting in his arm-chair; Sir Thomas was purring upon his knees; and Pompey stood looking up to his mistress wagging his tail, sometimes gently putting his paw against her apron to remind her that he wished for another bit of bread and butter. Barnaby was gone to the farm; and Nobs was in the stable. — ROBERT SOUTHEY: *The Doctor*.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death. Her couch was dressed with here and there some winter-berries and green leaves, gathered in a spot she had been used to favor. "When I die, put near me something that has loved the light, and had the sky above it always." These were her words. She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird — a poor, slight thing the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever. Where were the traces of her early cares, her sufferings and fatigues? All gone. Sorrow was gone, indeed, in her; but peace and perfect happiness were born — imaged in her tranquil beauty and profound repose.

— DICKENS: "Death of Little Nell," in *Old Curiosity Shop*.

## CHAPTER VI.

### THE PARAGRAPH.

TYPICAL PARAGRAPH — PARAGRAPH OF DIALOGUE —  
OF POETRY — EDITORIAL PARAGRAPH.

IN all printed prose there are at irregular intervals indented lines which divide the text into paragraphs. A printed page so divided gives a pleasanter impression than one which is unbroken. The English writers of the seventeenth and eighteenth centuries apparently considered paragraphs arbitrary divisions, to be made whenever convenient. At the present time, however, the paragraph is regarded as a unit, composed of sentences which more or less directly refer to a given topic either expressed or implied.

The following examples illustrate the typical form of the modern paragraph : —

**Narration.** — A young friend has lately written an admirable article in one of the journals, entitled “Saints and their Bodies.” Approving of his general doctrines, and grateful for his records of personal experience, I cannot refuse to add my own experimental confirmation of his eulogy of one particular form of active exercise and amusement, namely, boating. For the past nine years, I have rowed, on fresh or salt water. My present fleet on the river Charles consists of three row-boats. A small flat-bottomed skiff of the shape of a flatiron, kept mainly to lend to boys. A fancy “dory” for two pairs of sculls, in which I sometimes

go out with my young folks. My own particular water-sulky, a "skeleton" or "shell" race-boat, twenty-two feet long, with huge outriggers, which boat I pull with ten-foot sculls, — alone, of course, as it holds but one, and tips him out, if he doesn't mind what he is about. In this I glide around the Back Bay, down the stream, up the Charles to Cambridge and Watertown, up the Mystic, round the wharves in the wake of steamboats — which have a swell after them delightful to rock upon; I linger under the bridges; rub against the black sides of old wood-schooners; cool down under the overhanging stern of some tall Indiaman; stretch across to the Navy-yard, where the sentinel warns me off from the *Ohio*, just as if I should hurt her by lying in her shadow; then strike out into the harbor, where the water gets clear and the air smells of the ocean — till all at once I remember that, if a west wind blows up of a sudden, I shall drift along past the islands, out of sight of the dear old Statehouse, plate, tumbler, knife and fork all waiting at home, but no chair drawn up to the table, — all the dear people waiting, waiting, waiting, while the boat is sliding, sliding, sliding into the great desert, where there is no tree and no fountain. As I don't want my wreck to be washed up on one of the beaches in company with devil's-aprons, bladder-weeds, dead horse-shoes, and bleached crab-shells, I turn about and flap my long, narrow wings for home. Then back to my moorings at the foot of the Common, off with the rowing dress, dash under the green translucent wave, return to the garb of civilization, walk through the Garden, take a look at my elms on the Common, and, reaching my habitat, in consideration of my advanced period of life, indulge in the Elysian abandonment of a huge recumbent chair. — HOLMES: *Autocrat of the Breakfast Table*.

The first sentence is introductory; the second tells what the paragraph is about. The others relate the

author's experiences in boating, until the last, which ends the story and locks the paragraph.

**Description.** — I think, that, if required, on pain of death, to name instantly the most perfect thing in the universe, I should risk my fate on a bird's egg. There is, first, its exquisite fragility of material, strong only by the mathematical precision of that form so daintily moulded. There is its absolute purity from external stain, since that thin barrier remains impassable until the whole is in ruins, — a purity recognized in the household proverb of "An apple, an egg, and a nut." Then, its range of tints, so varied, so subdued, and so beautiful, — whether of pure white, like the Martin's, or pure green, like the Robin's, or dotted and mottled into the loveliest of browns, like the Red Thrush's, or aquamarine, with stains of moss-agate, like the Chipping Sparrow's, or blotched with long, weird ink-marks on a pale ground, like the Oriole's, as if it bore inscribed some magic clew to the bird's darting flight and pensile nest. Above all, the associations and predictions of this little wonder, — that one may bear home between his fingers all that winged splendor, all that celestial melody, coiled in mystery within these tiny walls! Even the chrysalis is less amazing, for its form always preserves some trace, however fantastic, of the perfect insect, and it is but moulting a skin; but this egg appears to the eye like a separate unit from some other kingdom of nature, claiming more kindred with the very stones than with feathery existence; and it is as if a pearl opened and an angel sang. — HIGGINSON: *The Life of Birds*.

The topic is happily introduced by the first sentence. Afterward the perfection of a bird's egg is emphasized by a description of its fragility, its purity, its color. The closing sentence strengthens all that has gone before and ends with a strong figure.

**Exposition.** — Human character does evermore publish itself. It will not be concealed. It hates darkness — it rushes into light. The most fugitive deed and word, the mere air of doing a thing, the intimated purpose, express character. If you act, you show character; if you sit still, you show it; if you sleep, you show it. You think because you have spoken nothing, when others spoke, and have given no opinion on the times, on the church, on slavery, on the college, on parties and persons, that your verdict is still expected with curiosity as a reserved wisdom. Far otherwise; your silence answers very loud. You have no oracle to utter, and your fellow-men have learned that you cannot help them; for oracles speak. Doth not wisdom cry, and understanding put forth her voice?

— EMERSON: *Spiritual Laws*.

The first sentence plainly states the topic. The other sentences develop it, by showing the result of endeavoring to conceal character. The last sentence, being interrogative, differs in form from the others, and this difference makes it emphatic.

**Argumentation.** — First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force, and an armament is not a victory. If you do not succeed, you are without resource; for, conciliation failing, force remains; but, force failing, no further hope of conciliation is left. Power and authority are sometimes bought by kindness; but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own, because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict; and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add, that I do not choose wholly to break the American spirit; because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our Colonies. Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence.

—BURKE: *Conciliation with the Colonies.*

In his discussion, Burke considers four objections to the use of force. He gives to each of these a paragraph, and states its topic in the first sentence.

These typical paragraphs show in every case a sentence at the beginning, or near it, which clearly states the topic. This is then developed. The closing sentence is emphatic or distinctly final.

#### EXERCISE.

Let each pupil bring into class selected paragraphs of typical form; note the topic, show how it has been developed, and observe the value of the final sentence.

Write a typical paragraph upon one of the following subjects :—

- Lost in the Woods.
- Coming Home from a Picnic.
- A Race for Life.
- A Railway Station at Train-time.
- A Store Window at Christmas.
- The Woods in October.
- The Value of an Education.
- How to deserve Friends.
- A Curfew Law is desirable.
- Freedom is essential to Happiness.

This list may easily be enlarged, and pupils should be encouraged to use topics of their own selection.

Not all paragraphs are of the typical form. Sometimes the topic is stated at the end, all the sentences leading to it; again, it may appear in the middle. Frequently it is not expressed at all, and yet the paragraph is clearly a unit. The following is an example of this type :—

Several domestics, whose dress held various proportions betwixt the richness of their master's and the coarse and simple attire of Gurth the swineherd, watched the looks and waited the commands of the Saxon dignitary. Two or three servants of a superior order stood behind their master upon the dais; the rest occupied the lower part of the hall. Other attendants there were of a different description: two or three large and shaggy greyhounds, such as were then employed in hunting the stag and wolf; as many slowhounds of a large bony breed, with thick necks, large heads, and long ears; and one or two of the smaller dogs, now called terriers, which waited with impatience the arrival of the supper; but, with the sagacious knowledge of physiog-

mony peculiar to their race, forebore to intrude upon the moody silence of their master, apprehensive probably of a small white truncheon which lay by Cedric's trencher, for the purpose of repelling the advances of his four-legged dependents. One grisly old wolf-dog alone, with the liberty of an indulged favorite, had planted himself close by the chair of state, and occasionally ventured to solicit notice by putting his large hairy head upon his master's knee, or pushing his nose into his hand. Even he was repelled by the stern command, "Down, Balder, down! I am not in the humor for foolery." — SCOTT: *Ivanhoe*.

As a matter of fact, the form of a paragraph is really of little consequence; the underlying principle is that it shall consider one topic and that this topic shall be discussed in some effective way. Masters of English speech are chiefly concerned that their thought shall be clearly expressed, not that any set method of arrangement shall be adopted.

### EXERCISE.

Topic sentences to be developed into paragraphs:—

The last game of ball was the best of the season.

The morning paper brings news of another terrible railway accident.

There are few places more favorable for the study of character than a street-car.

One of the pleasures of the country is to go nutting.

The newspapers have just reported the destruction of the peach crop in Maryland.

There is an old deserted mill a few miles up the river.

Have you ever tried to make a garden?

It was very lively on our street last night.

Have you ever watched the effect of moonlight upon clouds?

The sounds which the ocean makes must be very significant to those who live near it.

The statement that "birds in their little nests agree" is very far from being true.

Fashions in dress are always changing.

On the sands of Africa and Arabia the camel is a sacred and precious gift.

When men strike, the side which can afford to be idle the longer will win.

There are some books toward which we feel a personal friendship.

This is the kind of picnic that I should like to attend.

When to use *will* and when to use *shall* is a mystery to many students.

Whittier was a born poet.

In athletics, there are four different kinds of running: sprinting, middle distance, long distance, and cross-country.

Lincoln's early advantages were extremely limited.

School authorities have come to see the importance of physical culture.

#### SUGGESTIONS TO THE WRITER.

Carry the thought in sequence from the beginning to the end and close the paragraph with some emphatic sentence.

See that your sentences are well connected. Do not confine your list of conjunctions to *and* and *but*; consider the adaptability and the usefulness of *though*, *while*, *hence*, *since*, *accordingly*, *yet*, *notwithstanding*, *therefore*, *moreover*, *however*, etc.

Remember that in a manuscript, as well as in print, the first word of a paragraph should be indented.

**The Paragraph of Dialogue or Conversation.** — In a dialogue or conversation the alternate speeches take the form of separate paragraphs, even though what is said consists of but a single word, as “yes” or “no.” With the speeches are often grouped scraps of narration, description, or reflection.

“I suppose,” Alice was beginning, but the Red Queen answered for her. “Try another Subtraction sum. Take a bone from a dog, what remains?”

Alice considered. “The bone wouldn’t remain, of course, if I took it, — and the dog wouldn’t remain; it would come to bite me, — and I’m sure I shouldn’t remain.”

“Then you think nothing would remain?” said the Red Queen.

“I think that’s the answer.”

“Wrong, as usual,” said the Red Queen; “the dog’s temper would remain.”

“But I don’t see how —”

“Why, look here!” the Red Queen cried; “the dog would lose its temper; wouldn’t it?”

“Perhaps it would,” Alice replied cautiously.

“Then if the dog went away, its temper would remain!” the Queen returned triumphantly.

Alice said as gravely as she could, “They might go different ways.” But she couldn’t help thinking to herself, “What dreadful nonsense we are talking.”

— CARROLL: *Through the Looking-Glass*.

### EXERCISE.

Let each pupil bring into class an example of dialogue, with paragraphs carefully copied.

Let the class write dialogues from dictation, giving especial care to punctuation and indentation of paragraphs.

**The Single Sentence Paragraph.** — A paragraph consisting of a single sentence is frequently used by novelists as a means of emphasis. Certain newspapers now use it largely in editorial writing. Undoubtedly the form has epigrammatic force, but it has not yet attained literary standing.

And, it being low water, he went out with the tide.

— DICKENS: Death of Barkis in *David Copperfield*.

**The Paragraph of Poetry.** — The stanza arrangement of many poems makes impossible any division that does not coincide with the stanza; but in poems written in the form of *Evangeline*, *Snow-Bound*, *The Princess*, and *Idylls of the King*, the divisions are real paragraphs.

**Editorial Paragraph.** — An editorial paragraph, as its name implies, is a type found principally in newspapers. The writer must condense all that he has to say into a limited space, with the result that what he writes may be a real paragraph, or it may be a short, complete essay. In a newspaper office, however, it is always called a paragraph.

The editor of a school journal necessarily uses the editorial paragraph. To make his work effective, he should cultivate clearness and force in expression, should always be fair in his statements, and ever maintain a tone of respect toward his readers.

#### EXERCISE.

Write news items of a single paragraph about affairs of your school, your town, your city, such as would be suitable to appear in your School Journal.

Write several one-line paragraphs for your School Journal.

Write editorial paragraphs for your School Journal upon one or more of the following subjects :—

A Protest against Crowded Street-cars.

The Need of a New Skating-rink.

An Advertisement of a New Magazine.

School Athletics — What do they Need ?

Some Bad Tendencies in Class-room Behavior.

Beginning of the School Year.

College Requirements in English.

Use of the Conversational Voice.

Relate an incident of your own experience so as to introduce dialogue, such as :—

Acting as Umpire for a Basket-ball Game.

Electing a Class President.

Announce a course of lectures that will be given during the winter.

## CHAPTER VII.

### DESCRIPTION.

THREE TYPES OF DESCRIPTION — THE POINT OF VIEW —  
ENRICHED DESCRIPTION — OBJECTIVE AND SUBJECTIVE  
DESCRIPTION — METHODS OF DESCRIBING — DESCRIPTION  
OF PERSONS — POPULAR DESCRIPTIONS OF  
ANIMALS, PLANTS, AND FLOWERS.

**Three Types of Description.** — Description as a verbal expression may be considered under three distinct types; in practice, however, each type frequently combines with the others.

The first and most important of these seeks to bring before the mind of another a picture of the object or person described. Under this head fall the descriptions that occur in ordinary conversation and in ordinary writing; these are good or bad, according to the vividness of the impression which they produce upon the mind of another.

Our camping-place was worthy of its view. On the bank, high and dry, a noble birch had been strong enough to thrust back the forest, making a glade for its own private abode. Other travellers had already been received into this natural pavilion. We had had predecessors, and they had built them a hut, a half roof of hemlock bark, resting on a frame. Time had developed the wrinkles in this covering into cracks, and cracks only wait to be leaks.

First then we must mend our mansion. Material was at hand; hemlocks, with a back-load of bark, stood ready to be disburdened. In August they have worn their garment so long that they yield it unwillingly. Cancut's axe, however, was insinuating, not to say peremptory. He peeled off and brought great scales of purple roofing, and we disposed of them according to the laws of forest architecture.

—WINTHROP: *Life in the Open Air.*

The second type is illustrated in any enumeration of particulars given for the purpose of imparting information. Examples of this kind are the technical descriptions found in scientific treatises—the specifications of an architect—the exact wording of a deed which describes the property held under its provisions.

The cougar, *Felis concolor*, is a large concolorous, feline, carnivorous quadruped peculiar to America, belonging to the family *Felidae* and order *Ferce*. It is about as large as the jaguar, but it is longer-limbed, and is not so heavy in body. A not unusual weight is eighty pounds; the length over all is about eighty inches, of which the head and body are fifty inches and the tail thirty inches; the standing height at the shoulders twenty-nine inches, and the girth of the chest twenty-seven. The color is uniformly tawny, whitening on the under parts. The tip of the tail is black.

The Port Norfolk Company, a corporation duly chartered and organized under the laws of Virginia, doth grant with general warranty unto the said John J. Edwards the following real estate, by deed of sale, dated the 29th day of June, 1901, and duly recorded in Deed Book No. 250, page 165, and being designated as No. 523. Said lot numbered 523 with the appurtenances thereunto belonging, being situated on the west side of Longstreet Avenue, and fronting forty

feet on said avenue and extending back with a uniform width for a distance of one hundred and forty feet to an alley.

— *A Description of Property.*

The third type is one whose purpose is to explain and to emphasize certain essential aspects of an object that is present. An example of this type is the description a pupil gives of a figure that he has constructed to demonstrate a proposition in Geometry, or to explain an experiment in Physics. A teacher uses this kind of description when aiding a pupil to comprehend and enjoy a picture.

In this picture of the Sistine Madonna, the Virgin is seen between two green curtains drawn back on either side of the picture; she stands on a mass of clouds with the infant Jesus in her arms, and looks out of the picture with an expression of celestial repose. A glory composed of innumerable cherubs' heads surrounds her on every side. Pope Sixtus in a white tunic and gold-colored pallium turned back with purple, kneels in supplication on the left and appears to be pointing to his flock, which is invisible to us. Near him, but a little below, is his tiara. Opposite, on the other side of the Virgin, kneels St. Barbara, her hands folded on her breast, looking down with eyes full of love at the faithful in adoration below. We also see two small angels leaning on a balustrade which furnishes the lower part of the picture. One of them looks up and the other looks at the spectator, with a charming expression.

— *PASSAVANT: Raphael of Urbino.*

**First Type of Description.**—The first type of description holds the largest place in literature; hence it requires special consideration.

The field of this kind of description is very broad;

it includes not only things material, such as places, persons, objects, but things immaterial as well, — thoughts, feelings, emotions. Whatever the human mind can definitely conceive may be appropriately described.

**The Point of View.** — In describing anything that is apparent to the senses, the actual position or point of view of the one describing is of the utmost importance. This should be definitely located and its limitations regarded. An observer should describe just what he sees ; a listener, just what he hears.

The point of view may be a changing one ; in which case the fact should be stated, so that the description will be understood. Observations gained from a definite point of view may be enriched and enlarged by additional knowledge possessed by the observer.

#### EXERCISE.

Locate the observer in the following descriptions, and decide whether his point of view is fixed or changing : —

And now a solid gray wall of rain  
Shuts off the landscape, mile by mile ;  
For a breath's space I see the blue wood again,  
And ere the next heart-beat, the wind-hurled pile,  
That seemed but now a league aloof,  
Bursts crackling o'er the sun-parched roof ;  
Against the windows the storm comes dashing,  
Through tattered foliage the hail tears crashing,  
The blue lightning flashes,  
The rapid hail clashes,  
The white waves are tumbling,  
And, in one baffled roar,

Like the toothless sea mumbling  
A rock-bristled shore,  
The thunder is rumbling  
And crashing and crumbling,—  
Will silence return nevermore ?

— LOWELL : *Summer Storm*.

In the gray of the dawn, after the sorrows of the rolling night, we came into a long stretch of level water, such as the tourist so often finds in the inland passage from Seattle to Sitka.

My cabin window showed me the green islands dotting the blue water as far as the eye could see, and not more than fifty yards from our little steamer, sporting with the fearless abandon of all young creatures, were five little whales at play. They seemed to be having a game of tag; up and down, in and out, over and under and round about they gambolled; and the game was enlivened by a good deal of baby spouting and much flapping of tails. They swam alongside for fully ten minutes, until, startled by a noise on deck, they disappeared from sight. We bade them good-by with real regret, feeling that we should never see their like again. — *A Trip to Alaska*.

Describe accurately what you can see by looking out of a window — by looking out of the door — just what you hear in the room.

Walk around your school-room, and describe what you see from the different windows, stating your point of view.

Walk a block on the street and describe what you have seen, in proper sequence.

Carefully regard the limitations of your point of view in describing: —

Your school building from three different positions: at a distance — near at hand — and as you open the front door.

A hill or mountain: at morning — at noon — at night.

An elm tree: near at hand — and far enough away to be outlined against the sky.

A body of water: from the shore — at a distance.

#### SUGGESTIONS FOR EFFECTIVE DESCRIPTION.

An effective description often names first that which meets the eye first. In order to find out just what that is, select what you intend to describe, close your eyes, open them for an appreciable moment only, close them again, and afterward consider what you saw in that one moment.

Remember that distance cuts out details.

Be true to what you see; do not deceive yourself.

**Enlarged Description.** — The record of an observer is often enriched by facts which have been previously acquired. The distinction between an exact description and an enlarged description is very great. Many people think that they are giving exact descriptions when they are really giving descriptions which are modified by previous knowledge, or enlarged by feeling and, in some cases, by imagination.

#### EXERCISE.

Describe your school-room clock from a fixed point of view, calling attention only to that which you can see and hear.

Describe the same clock, enriching your description with knowledge previously acquired. This permits you to relate history, describe interior works, etc.

Describe with some minuteness: —

A Maple Tree.

Then enrich the description with what you know about its autumnal coloring, its sweet sap, its early blossoms.

## A Butterfly.

Afterward enlarge the description with what you know of the life of butterflies.

## A Barn, exterior view.

Then enlarge with a description of what is within.

## A Canary.

Enrich the description with the bird's habits and peculiarities.

**Objective and Subjective Description.** — Purely objective, matter-of-fact descriptions picture objects as they really are. The description of the houses of San Francisco by Helen Hunt is an excellent example : —

The houses were small, wooden, light-colored, picturesque. Hardly any two houses were of the same height, same style, or tint. High steps ran up to the front doors, and in many instances, where the house was built very much up hill, the outside staircase curved and wound, to make the climb easier. Each house had a little yard. Many had small square gardens. Every nook and cranny and corner that could hold a flower did. Roses and geraniums and fuchsias all in full bloom, set, great thickets of them, under stairways and behind gates. Ivy geraniums clambered all over the railings and flowered at every twist. — *Bits of Travel*. [By permission of Little, Brown & Co., Publishers.]

When a description is so permeated with the thought and emotion of the writer that the object described is represented with characteristics which it does not possess, the description is called subjective. For example : —

Where the sea-waves back and forward, hoarse with rolling pebbles ran,

The garrison-house stood watching on the gray rocks of Cape Ann. — WHITTIER: *The Garrison of Cape Ann*.

And a breezy, goose-skinned, blue-nosed, red-eyed, stony-toed, tooth-chattering place it was to wait in, in winter time, as Toby Veck well knew.

— DICKENS : *The Chimes, First Quarter.*

### EXERCISE.

Point out the objective and the subjective descriptions in the following selections :—

The delicate shells lay on the shore;  
The bubbles of the latest wave  
Fresh pearls to their enamel gave;  
And the bellowing of the savage sea  
Greeted their escape to me.

— EMERSON : *Each and All.*

Now leaps the wind on the sleepy marsh,  
And tramples the grass with terrified feet.  
The startled river turns leaden and harsh,  
You can hear the quick heart of the tempest beat.

— LOWELL : *Summer Storm.*

O'er the bare woods, whose outstretched hands  
Plead with the leaden heavens in vain,  
I see, beyond the valley lands,  
The sea's long level dim with rain.  
Around me all things, stark and dumb,  
Seem praying for the snows to come.

— WHITTIER : *The Last Walk in Autumn.*

**Methods of Describing.**—The method by which we portray in words the qualities or features of anything so as to produce a picture in the mind of another varies with the writer, the reader, the object described, and the purpose of the description. The following examples will illustrate a few of the different methods.

A general description is sometimes given first and details are added.

Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but, sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

—IRVING : *Rip Van Winkle*.

The details may be given first; then a general description, or a general summary, may be added.

The drift was becoming prodigiously deep; landmarks were getting snowed out; the road and the fields were all one; instead of having fences and hedgerows to guide us we went crunching on, over an unbroken surface of ghastly white that might sink beneath us at any moment and drop us down a whole hillside. Still, the coachman and guard—who kept together on the box, always in council, and looking well about them—made out the track with astonishing sagacity.

When we came in sight of a town it looked to my fancy like a large drawing on a slate, with abundance of slate-pencil expended on the churches and houses where the snow

lay thickest. When we came within a town, and found the church clocks all stopped, the dial-faces choked with snow, and the inn-signs blotted out, it seemed as if the whole place were overgrown with white moss. As to the coach it was a mere snowball; similarly, the men and boys who ran along beside us to the town's end, turning our clogged wheels and encouraging our horses, were men and boys of snow; and the bleak wild solitude to which they at last dismissed us, was a snowy Sahara. One would have thought this enough; notwithstanding which, I pledge word that it snowed and snowed, and still it snowed, and never left off snowing.—DICKENS: *The Holly-tree Inn*.

So farre, so fast, the eygre drave  
The heart had hardly time to beat  
Before a shallow seething wave  
Sobbed in the grasses at oure feet;  
The feet had hardly time to flee  
Before it brake against the knee  
And all the world was in the sea.

—JEAN INGELow: *High Tide on the Coast of Lincolnshire*.

Details of color, sound, and motion are the principal means of making a description vivid. In the following example, the topic of the paragraph, "A Carpenter's Shop," does not appear, as it was given at the end of the paragraph immediately preceding.

The afternoon sun was warm on the five workmen there, busy upon doors and window-panes and wainscoting. A scent of pine wood from a tent-like pile of planks outside the open door mingled itself with the scent of the elder-bushes which were spreading their summer snow close to the open window opposite; the slanting sunbeams shone through the transparent shavings that flew before the

steady plane, and lit up the fine grain of the oak panelling which stood propped against the wall. On a heap of those soft shavings a rough gray shepherd-dog had made himself a pleasant bed, and was lying with his nose between his fore paws, occasionally wrinkling his brows to cast a glance at the tallest of the five workmen, who was carving a shield in the centre of a wooden mantelpiece. It was to this workman that the strong baritone belonged which was heard above the sound of plane and hammer, singing:—

Awake, my soul, and with the sun  
Thy daily stage of duty run ;  
Shake off dull sloth —

Here some measurement was to be taken which required more concentrated attention, and the sonorous voice subsided into a low whistle; but it presently broke out again with renewed vigor:—

Let all thy converse be sincere,  
Thy conscience as the noonday clear.

Such a voice could only come from a broad chest, and the broad chest belonged to a long-boned, muscular man, nearly six feet high, with a back so flat and a head so well poised, that when he drew himself up to take a more distant survey of his work, he had the air of a soldier standing at ease.

— GEORGE ELIOT : *Adam Bede*.

**How to write a Descriptive Paragraph.**— First of all, determine what is to be the subject of your paragraph. You may embody this in a topic sentence and develop the paragraph from this sentence. If you do not use a topic sentence, the topic itself should be so clearly in mind that you never lose sight of it. Before you begin, have some idea of what you intend to put into your picture. Consider whether you will give details first

and so build up the picture ; or will give the general description and follow it with detail. Study whether or not you can avail yourself of sound, color, or motion in your picture. See if figures of comparison will help you. Write each sentence in the best and most effective form of words at your command.

**EXERCISE.**

Write descriptive paragraphs emphasizing sound : —

A City Street.	A Bird Store.
The Woods.	A Library.
The Seashore.	The Playground.

Emphasizing motion : —

A City Street.	A Foot-ball Field.
A Wind Storm.	A Railway Train.

Emphasizing color : —

A Sunset.	The Lake at Night.
The Horizon Line on a Winter Day.	The Park in Autumn.
A Moonlight Night.	A Blast Furnace.
High Noon in Summer.	A Building on Fire.

Using details of any kind : —

A Court-house.	A Church.
A Private Dwelling.	A Library.
A Reception Hall.	A Brook.
A Dining Room.	A Corner of a Park.
A Bit of Natural Scenery.	Your Own Street.

Describe any object of your own selection, in any way that will be effective.

**SUGGESTION FOR CAREFUL DESCRIPTION.**

The smallest thing has in it a grain of the unknown. Discover it. In order to describe a fire that flames or a tree on the plain, we must remain face to face with that fire or that tree until for us they no longer resemble any other tree or any other fire. This is the way to become original.

— GUY DE MAUPASSANT.

**Description of a Person.** — A description of an individual may be simply outward and personal, with more or less of detail ; may especially dwell upon mental traits ; may be built up by mentioning what he does or what he says , may be emphasized by comparison with others ; may be suggested by epithets ; or may combine several or all of these methods.

**EXERCISE.**

Point out the method of description in the following examples : —

And in did come the strangest figure.  
His queer long coat from heel to head  
Was half of yellow and half of red ;  
And he himself was tall and thin,  
With sharp blue eyes, each like a pin,  
And light, loose hair, yet swarthy skin,  
No tuft on cheek, nor beard on chin,  
But lips where smiles went out and in.

— ROBERT BROWNING : *Pied Piper of Hamelin*.

I saw my father's face  
Grow long and troubled like a rising moon,  
Inflamed with wrath: he started on his feet,  
Tore the king's letter, snow'd it down, and rent  
The wonder of the loom thro' warp and woof

From skirt to skirt: and at the last he swore  
That he would send a hundred thousand men,  
And bring her in a whirlwind.

— TENNYSON: *The Princess*.

Splendor and pleasure were with Elizabeth the very air she breathed. Her delight was to move in perpetual progresses from castle to castle through a series of gorgeous pageants, fanciful and extravagant as a Caliph's dream. She loved gayety and laughter and wit. A happy retort or a finished compliment never failed to win her favor. She hoarded jewels. Her dresses were innumerable. Her vanity remained, even to old age, the vanity of a coquette in her teens. No adulation was too fulsome for her, no flattery of her beauty too gross.

— GREEN: *Short History of the English People*.

In came Mrs. Fezziwig, one vast, substantial smile.

— DICKENS: *Christmas Carol*.

Write a brief description of one of the persons mentioned in this list, emphasizing one distinctive characteristic.

Silas Marner, emphasizing personal appearance.

Benjamin Franklin, emphasizing his achievements.

Sir Roger de Coverley, emphasizing his daily life.

Ivanhoe, emphasizing personal appearance.

Lincoln — compare with Washington.

**Popular Descriptions of Animals and Plants.** — Popular descriptions of animals, plants, and flowers to be effective must be sympathetic and imaginative. Technical descriptions should be exact and may be permitted to be monotonous; but a description which is a picture must be touched with life and sympathy.

The description of animals may be made very nearly along the same lines as the descriptions of persons.

## EXERCISE.

Point out the method of description in the following examples :—

He clasps the crag with hooked hands :  
Close to the sun in lonely lands,  
Ringed with the azure world he stands.  
The wrinkled sea beneath him crawls,  
He watches from his mountain walls,  
And like a thunderbolt he falls.

— TENNYSON : *The Eagle*.

In the dandelion, each tiny flower has an open strap-shaped corolla, united below into a tube ; five stamens whose anthers have grown together, and a pistil with a divided style. There are from one hundred and fifty to two hundred separate flowers in each dandelion head, and as each one ripens a seed with a balloon attachment, we need not wonder that the plant is a weed. In sheltered places during open winters the blossoms can be found in December and January. The leaves form a very pretty rosette upon the ground ; the blossom opens on a short stem, but as it fades and the seeds begin to mature the stem lying along the ground lengthens ; and when the globe of seeds is ready to expand, it rises and bears them erect into the air and sunshine.

The involucre of the dandelion gives one of the best examples of what might be called plant instinct, if such a term were permitted. It is the most knowing involucre of my acquaintance. In the bud, tightly wrapped about the little family of flowers, it protects them as if it were a calyx. When the blossom expands, the bracts open and turn back just far enough to make a shallow cup to contain the flowers. Then after these have faded, the involucre closes a second time, to protect the ripening seeds. Finally, when the last act in the life drama is ready and the stem is about to lift the fairy seed-globe into the air, the involucre folds itself

back out of the way and leaves each little seed free to fly with its own parachute wherever the wind may carry it.

— *The Dandelion.*

I wish you could have seen him. There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled and gray like granite; his hair short, hard, and close, like a lion's; his body thick-set, like a little bull,—a sort of compressed Hercules of a dog. He must have been ninety pounds' weight, at the least; he had a large, blunt head; his muzzle black as night, his mouth blacker than any night, a tooth or two—being all he had—gleaming out of his jaws of darkness. . . . Rab had the dignity and simplicity of great size; and having fought his way along the road to absolute supremacy, he was as mighty in his own line as Julius Cæsar, or the Duke of Wellington.

—BROWN: *Rab and His Friends.*

Read one or more of the books named:—

*Wild Animals I Have Known.* — Thompson-Seton.

*Bob, Son of Battle.*— Ollivant.

*A Little Brother to the Bear.* — Long.

*Nature Study and Life.* — Hodge.

*Little Brothers of the Air.* — Miller.

Describe in a popular and sympathetic way:—

Any Pet Animal: Pony, Dog, Cat, Canary, Chicken, etc.

Any Wild Creature whose acquaintance you have been fortunate enough to make.

The Trees of your yard or neighborhood.

Any Tree distinguished for size or beauty.

Any group of Plants, or any Flowers which interest you.

Select a dandelion bud; tie a string loosely about the stem to mark it. Observe and record the daily changes for ten days.

**SUGGESTIONS FOR DESCRIPTIVE WRITING.**

The essential thing in a description is to convey to the mind of another the impression that you have yourself received.

Never lose sight of your physical point of view or your mental point of view; know definitely whether your description is objective or subjective.

Do not enumerate particulars to the point of wearying your readers.

An oral description should be brief and every word should count.

Never forget that the best description is the one which most excites the imagination of your reader. The best that words can do is to give an imperfect picture, but if at the same time they rouse the imagination of the reader to complete the picture for himself, they accomplish all that can be expected.

**EXERCISE IN DESCRIPTION — LITERARY SUBJECTS.**

[These subjects are selected from *Marmion*, *Silas Marner*, *Ivanhoe*, *Julius Cæsar*, *The Merchant of Venice*, and *The Princess*.]

State the time, place, and conditions at the opening of *Marmion*; of *Julius Cæsar*; of *Ivanhoe*.

In one paragraph describe the personal appearance, and in a second paragraph characterize the individual:—

King James.

Marmion.

Godfrey Cass.

Silas Marner.

Describe a picture which you would order painted, contrasting the characters of either of the following groups. Let the second paragraph begin with the expression, "On the contrary."

Rebecca and Rowena.

Brutus and Cassius.

If you had the power to paint a picture, how would you illustrate Tennyson's *Bugle Song*?

Make a vivid word picture of one of the following scenes:—

The Burning of Torquilstone.

A Pilgrimage of the Twelfth Century.

The Assassination of Cæsar.

Antony's Funeral Oration.

Portia in the Court Scene.

Picture with one hundred words the scene suggested by one of the following quotations:—

The Ides of March are come.

What news on the Rialto?

And Raveloe was a village where many of the old echoes lingered, undrowned by new voices.

With two paragraphs, in strong contrast, present one of the following subjects:—

Portia, a Lady; and Portia, a Lawyer.

Bassanio's Success at the Caskets; and his Distress in the Court-room.

Silas Marner at the Beginning and End of the Story.

Eppie, a Baby; and Eppie, a Bride.

## CHAPTER VIII.

### NARRATION AND DESCRIPTION COMBINED.

SCOPE — STORY-ARRANGEMENT AND DRAMA-ARRANGEMENT — VARIOUS WAYS OF BEGINNING A STORY — HOW TO WRITE A STORY FOR A SCHOOL PAPER — HOW TO WRITE A BIOGRAPHICAL SKETCH — THE STUDY OF HISTORY AS AN EXERCISE IN NARRATION AND DESCRIPTION COMBINED.

#### **The Scope of Narration and Description Combined. —**

The artistic combination of narration and description enriches conversation and adds to literature some of its most pleasing kinds of composition. In ordinary conversation we are constantly uniting the two forms, for interest is aroused not only in events, but in the scenes and actors during the progress of events. In literature, the two kinds of composition are closely interwoven : in prose, the skilful intermixture of narration and description creates the interest that radiates from history, from biography, from short story, from novel, and from romance ; in poetry, narration and description harmoniously blended produce the charm of epic, of dramatic, of idyllic, and sometimes of lyric verse.

#### **The Relative Amount of Narration and Description. —**

A guiding principle for regulating the relative amount of narration and of description in a composition is fur-

nished as soon as the author has determined upon the purpose of his sketch. If he wishes to emphasize the part character has to play, narration becomes secondary, serving only to illustrate by incident. If in his mind, however, events are of chief importance, description should enrich without impeding the action. The old-fashioned novelists were inclined to give extended descriptions in masses, thus interrupting the flow of the story. Modern writers introduce the descriptions in short paragraphs and even in single sentences, so that the action is not retarded.

**Appropriateness of Language Indispensable.** — The use of language appropriate to the character of the narrative is important. Each of the various literary forms has what might be called its own literary pitch, or tone. The epic is elevated and often even sublime in expression, as befits the bearing of “cloud-compelling gods” and mighty heroes; the drama is nobly eloquent, for it deals with stately personages; the idyll or pastoral poem is simple in its language, in harmony with the life of shepherds; the lyric is musical, as becomes the song. History is dignified and serious in tone, for it aims to recount faithfully the events in the lives of nations, communities, or their rulers; biography, like history, is dignified, but may be somewhat more familiar in tone, for it presents the lives of individuals; romance, suggesting as it does the improbable, is often dreamy and almost poetic in expression; while the novel, on the lowest plane of all, reflects everyday life in the natural and easy language of ordinary conversation.

**Distinctive Requirements for a Narrator of Fact and a Narrator of Fancy.** — In arranging his material, the narrator of fact does not have the same problem as the narrator of fancy. In writing history the writer first selects his subject because of his interest in it; he then gathers his facts and must reject all that do not cause or affect the situation; invariably he must try to relate the story without bias, because his business is to tell the truth. The narrator of romance, on the other hand, may invent to suit his fancy; the one demand made of him is that he must make his story consistent and interesting.

**Elements of Combined Narration and Description.** — The elements of combined narration and description are *Plot*, *Characters*, *Setting*, and *Purpose*. When we consider the endless variety of stories that fiction has to offer, we do not realize that every narrative may be reduced to these four component parts. A little study of the story will suggest some of the ways in which these parts may be delicately interwoven.

**Plot.** — To find a plot is the story-teller's first business; his art is to arrange the incidents. The pages of history and the scenes of the world about him furnish his imagination with inexhaustible material. Once possessed of his plot, he must set about rejecting superfluous incidents, so that the best part of his story will stand out in well-defined outlines.

Consciously or unconsciously, he must lay his plans before he begins to build, or his work will be clumsy in construction, like a rambling house, where one must

pass through long, cheerless halls that intrude themselves between pleasant rooms. The constructions of the world's masterpieces in the art of story-telling are generally simple. The artistic arrangement of even a few incidents will make an impressive story. But authors differ greatly as to the amount of material which they require for a plot. With only seven characters, Hawthorne constructed the story of *The House of the Seven Gables*, whereas Dickens used at least seventy-five to develop the plot in the story of *David Copperfield*.

**Story-arrangement and Drama-arrangement of Plot.** — For the main movement of plot there are two typical modes of arrangement: the story-arrangement and the drama-arrangement. In the story the action has its climax at the end; up to the climax the story is unfolded; after the climax it is merely indicated. The old ending, "So they lived happily ever after," showed plainly that the author considered himself through with his characters.

In the drama-arrangement the climax ordinarily comes in the middle of the action; this gives us an opportunity to see what becomes of the actors afterward. From the very opening of the drama there is a succession of incidents leading up to the climax, then the climax, then a succession of incidents ensuing upon it, and at the end the final result. In the play of *Macbeth*, for example, the climax comes at the point where Fleance escapes. Here Macbeth has reached the high tide of success; after this event, his fortune rapidly ebbs.

In a story, the climax either suggests the conclusion or is itself the conclusion; in the drama, the conclusion follows the climax after due time; in tragedy, the

conclusion works out into catastrophe; whereas comedy ends happily.

There are, of course, stories and dramas that do not observe these laws, but the arrangement of the story is typically different from that of the drama.

### EXERCISE.

Relate or write the main plot of one or more of the stories in the following list. Determine whether the plot is simple or involved; whether it is natural and easily possible, or quite improbable. Give what you consider to be the climax of the story, and especially observe whether it appears in the middle of the story or at the end.

*Evangeline*. — Longfellow.

*Comus*. — Milton.

*Ivanhoe*. — Scott.

*Silas Marner*. — Eliot.

*The Lady of the Lake*. — Scott.

*The Merchant of Venice*. — Shakespeare.

*The Vision of Sir Launfal*. — Lowell.

*The Rime of the Ancient Mariner*. — Coleridge.

*Elaine*. — Tennyson.

*The House of the Seven Gables*. — Hawthorne.

*Macbeth*. — Shakespeare.

**Purpose.** — Many writers have used the story as a means of directing attention to some particular evil of the age; others, as a means of impressing some principle, social, moral, or psychological. Often novelists seem to have no other purpose than that of entertaining, yet the unfolding of plot and characters compels the attention of the reader to a fixed point of view. A little reflection may reveal to him a central truth which gives unity to the story as a whole.

**Various Ways of Beginning a Story.** — There is no law which requires the writer of fiction to begin invariably at one part of his story rather than at another. His is a task far different from that of the narrator of history, who must be methodical in stating time, place, actors, events, and issues.

The selections given below illustrate some of the simple ways of beginning a story.

#### EXERCISE.

Examine each selection to discover the order in which the author has presented the elements of narration and description combined. Do you see, in each case, what effect is produced on the reader by the order selected?

Halfway down a by-street of one of our New England towns, stands a rusty wooden house, with seven acutely peaked gables, facing towards various points of the compass, and a huge, clustered chimney in the midst. The street is Pyncheon Street; the house is the old Pyncheon house; and an elm tree, of wide circumference, rooted before the door, is familiar to every town-born child by the title of the Pyncheon elm. On my occasional visits to the town aforesaid, I seldom fail to turn down Pyncheon Street, for the sake of passing through the shadow of these two antiquities,—the great elm tree, and the weather-beaten edifice.

— HAWTHORNE: *The House of the Seven Gables*, Chapter I.

If anybody cares to read a simple tale told simply, I, John Ridd, of the parish of Oare, in the county of Somerset, yeoman and church-warden, have seen and had a share in some doings of this neighborhood, which I will try to set down in order, God sparing my life and memory. And they who light upon this book should bear in mind, not only that I write for the clearing of our parish from ill-fame and cal-

unny, but also a thing which will, I trow, appear too often in it, to wit — that I am nothing more than a plain unlettered man, not read in foreign languages, as a gentleman might be, nor gifted with long words (even in mine own tongue), save what I may have won from the Bible, or Master William Shakespeare, whom, in the face of common opinion, I do value highly. In short, I am an ignoramus, but pretty well for a yeoman. — BLACKMORE: *Lorna Doone*, Chapter 1.

The polo-ball was an old one, scarred, chipped, and dented. It stood on the mantelpiece among the pipe-stems which Imam Din, *khitmatgar*, was cleaning for me.

"Does the Heaven-born want this ball?" said Imam Din, deferentially.

The Heaven-born set no particular store by it; but of what use was a polo-ball to a *khitmatgar*?

"By your Honor's favor, I have a little son. He has seen this ball, and desires it to play with. I do not want it for myself."

No one would for an instant accuse portly old Imam Din of wanting to play with polo-balls. He carried out the battered thing into the veranda; and there followed a hurricane of joyful squeaks, a patter of small feet, and the *thud-thud-thud* of the ball rolling along the ground. Evidently the little son had been waiting outside the door to secure his treasure. But how had he managed to see that polo-ball?

Next day, coming back from the office half an hour earlier than usual, I was aware of a small figure in the dining-room. It wandered round the room, thumb in mouth, crooning to itself as it took stock of the pictures. Undoubtedly this was the "little son." — KIPLING: *The Story of Muhammad Din*.

We had had so many office boys before Gallegher came among us that they had begun to lose the characteristics of

individuals, and became merged in a composite photograph of small boys, to whom we applied the generic title of "Here, you"; or, "You, boy."

We had had sleepy boys, and lazy boys, and bright, "smart" boys, who became so familiar on so short an acquaintance that we were forced to part with them to save our own self-respect.

They generally graduated into district messenger boys, and occasionally returned to us in blue coats with nickel-plated buttons, and patronized us.

But Gallagher was something different from anything we had experienced before. Gallagher was short and broad in build, with a solid, muscular broadness, and not a fat and dumpy shortness. He wore perpetually on his face a happy and knowing smile, as if you and the world in general were not impressing him as seriously as you thought you were, and his eyes, which were very black and very bright, snapped intelligently at you like those of a little black-and-tan terrier.

All Gallagher knew had been learned on the streets; not a very good school in itself, but one that turns out very knowing scholars. And Gallagher had attended both morning and evening sessions. He could not tell you who the Pilgrim Fathers were, nor could he name the thirteen original States; but he knew all the officers of the twenty-second police district by name, and he could distinguish the clang of a fire-engine's gong from that of a patrol wagon or an ambulance fully two blocks distant.

—DAVIS: [From *Gallegher and Other Stories*, copyright, 1891, by Charles Scribner's Sons. Used by permission.]

Write the beginning of a story suggested by one of the following themes. Let it contain suggestion of setting and characters only. Imagine that you are painting a picture of the situation.

The Runaway Train.

The Haunted House.

A Storm at Sea.  
 A Street-car Episode.  
 An Evening Walk.  
 Late for School.  
 A Country Ride for Life.  
 Off for the Army.

Make a list of twenty verbs which may be used in relating conversations; as, *remarked, observed, declared.*

Elaborate a conversation taking place in a street-car, which shall suggest simple details in regard to the speakers; as, *in a low tone, with a shrug of the shoulders, in astonishment, or, who had been thoughtfully studying the face of his companion for the last few moments.*

#### PRACTICAL HINTS.

Do not use "and" too frequently; that is, subordinate some of your statements as temporal or concessive instead of coördinating them.

Avoid unnecessary changes of voice and tense. Let your sketch illustrate the law of unity.

Begin some sentences with phrases or adverbs.

Do not introduce irrelevant detail.

**How to write a Story for a School Paper.** — Find a plot and setting. Begin to relate events as soon as possible. Make the story move evenly, — not by leaps. Work to a climax, and then stop as soon as conditions will permit.

#### EXERCISE.

Outline a plot of one striking incident suitable for a story in a school journal.

Give a dramatic historical sketch of some incident in the Civil War in the United States — in the Spanish War — in the Russo-Japanese War.

Write a theme on one of the following subjects. Select your own setting and actors.

The Story of an Old House — yesterday, to-day, and to-morrow.

The Story of a Gold Watch that has been given you by one of your Grandparents.

The Story of a Tramp Dog.

Tell the Life Story of one of your Favorite Aunts or Uncles.

### PRACTICAL HINTS.

See that the point of your story does not reveal a lack of moral principle.

Avoid passive verbs in descriptive parts.

Use the vivid present sparingly. Reserve it for the most exciting moments.

Do not be too zealous in pointing out the moral of your story.

Avoid the careless repetition of a word ; as, "He went to the court-house to *see* if he could *see* the judge."

See that all participles and relatives refer definitely to some word, and that they stand as near as possible to that word.

You will be more likely to succeed if you leave to the poets plots which deal with romantic situations.

**How to write a Biographical Sketch.** — Inform yourself thoroughly in regard to the person you have selected. Form your own opinion as to his worth. Collect your data, and make an outline of the order in which you intend to present your thoughts. It is well in writing a short sketch to select the principal event of a person's life as a centre about which other events may be grouped ; this method furnishes a climax for the narrative, and emphasizes the chief service of the person to society.

**EXERCISE.**

Write a biographical sketch, selecting any one of the following subjects:—

- The Career of Daniel Webster.
- The Early Education of Alfred Tennyson.
- The Preparation of Abraham Lincoln for his Work.
- The Career of Theodoré Roosevelt.
- The Boyhood of Walter Scott.
- The Early Struggles of Samuel Johnson.
- The Training of the Young Napoleon.
- The First Fifteen Years in the Life of Robert Burns.
- The Education of Helen Keller.
- Early Experiences of Booker T. Washington.
- The Early Training of Queen Victoria.

Write a short sketch of Oliver Goldsmith, based on Irving's biography.

Write very simply your autobiography.

Write the biography of your father or of your mother.

Write a short sketch of some author whom you have studied.

**The Study of History as an Exercise in Narration and Description.** — The daily recitation in history gives an admirable opportunity to study and to apply the underlying principles of narrative discourse. Here one may test the value of description as an aid to narration, at the same time that much comes before the mind to induce reflection. Fortunately, the work is principally oral, so that the daily recitation furnishes a daily exercise in training one to use good English,—if one chooses,—English with accuracy at one time and with dash at another. The study of history and the literary study of English here meet and support each other. Further-

more, whether the school text-books make it clear or not, the fact stands that every historical narrative contains the essential elements of time, place, and circumstance, as well as actors and action. Any proper recitation of an historical narrative must make these elements perfectly clear to the listener.

#### **SUGGESTIONS FOR SUCCESSFUL RECITATION IN HISTORY.**

Always know the time, place, and circumstances of any event that you study.

See that the actors in the events you relate are clearly defined in your own mind. To know that somebody did something, somewhere, at some time, is of no possible value; the value lies in knowing what was done, who did it, and where and when it was done.

Make your descriptions pictures, as far as they go; make them definite, vivid, real.

Use as large a vocabulary as possible; the text-book will assist you.

Do not follow the text verbally, to the weakening of your own power of expression.

Learn events, not words; picture in your mind the scene, not the page upon which the story is written.

## CHAPTER IX.

### VERSIFICATION.

TIME-BEAT OR METRICAL ACCENT — STANDARD FORMS OF METRICAL FEET: IAMBUS, TROCHEE, ANAPEST, DACTYL — SUBSTITUTE FEET — VERSE — METER — RHYTHM — CESURAL PAUSE — RHYME — ALLITERATION — ASSONANCE — SONNET — CLASSIFICATION OF POETRY: NARRATIVE, DRAMATIC, LYRIC, IDYLIC.

IF you repeat carefully the lines, —

The harp that once through Tara's halls  
The soul of music shed, —

you will notice that you naturally place a slight stress of voice upon *harp, once, Tar, halls*, in the first line; in the second line upon *soul, mus, and shed*.

Again, if you repeat carefully the first two lines of *The Star-Spangled Banner*, —

O say, can you see, by the dawn's early light,  
What so proudly we hailed at the twilight's last gleaming, —  
you will observe that in the first line you place a slight stress of voice upon *say, see, dawn's, and light*; and in the second line upon *proud, hailed, twi, and gleam*.

You find that you accent every second syllable in one case, and, with one exception, every third syllable in the other. You accent these syllables when you read, not because you have been taught to do so, but

because there is something in the very structure of the lines which makes you do it.

**Time-Beat or Metrical Accent.** — This recurring accent is called the time-beat, or metrical accent, of the line. When it falls upon every second syllable, the verse is written in two-part time; when it falls upon every third syllable, the verse is in three-part time.

Two-part time appears in two forms: in one the accented syllable is the first of the two-syllabled group, and in the other it is the second.

Three-part time has three forms. The accent falls usually upon the first syllable, or upon the last, rarely upon the middle syllable, of the three-syllabled group.

Such a group of syllables is called a *metrical foot*, or a *metrical measure*; “foot” is the ancient name.

#### EXERCISE.

Determine the time-beat of the following examples:—

The muffled drúm's sad róll has béat  
 The soldier's last tattoo;  
 No more on life's parade shall meet  
 That brave and fallen few.  
 On Fame's eternal camping ground  
 Their silent tents are spread,  
 And glory guards with solemn round  
 The bivouac of the dead.

— O'HARA : *The Bivouac of the Dead.*

I am mónarch of áll I survéy,  
 My right there is none to dispute;  
 From the centre all round to the sea,  
 I am lord of the fowl and the brute.

— COWPER : *Alexander Selkirk.*

Fine húmblebée, fine húmblebée !  
 Where thou art is clime for me ;  
 Let them sail for Porto Rique,  
 Far-off heats through seas to seek,  
 I will follow thee alone,  
 Thou animated torrid zone !  
 Zigzag steerer, desert cheerer,  
 Let me chase thy waving lines ;  
 Keep me nearer, me thy hearer,  
 Singing over shrubs and vines.

Flower bells,  
 Honeyed cells :  
 These the tents  
 Which he frequents.

— EMERSON : *To the Humblebee.*

Bírd of the wílderness,  
 Blithesome and cumberless,  
 Sweet be thy matin o'er moorland and lea !  
 Emblem of happiness,  
 Blest is thy dwelling-place —  
 Oh, to abide in the desert with thee !

— HOGG : *The Lark.*

Bring into class poems written in two-part measure — in three-part measure.

Determine whether the time-beat falls at the beginning, or at the end, of the foot in the following examples : —

Sir Launfal's raiment thin and spare  
 Was idle mail 'gainst the barbed air,  
 For it was just at the Christmas time.

— LOWELL : *The Vision of Sir Launfal.*

Tell me not in mournful numbers,  
 Life is but an empty dream.

— LONGFELLOW : *A Psalm of Life.*

Just for a handful of silver he left us;  
 Just for a riband to stick in his coat —  
 Found the one gift of which fortune bereft us,  
 Lost all the others she lets us devote.

— ROBERT BROWNING: *The Lost Leader*.

The Assyrian came down like the wolf on the fold,  
 And his cohorts were gleaming in purple and gold;  
 And the sheen of their spears was like stars on the sea  
 When the blue wave rolls nightly on deep Galilee.

— BYRON: *The Destruction of Sennacherib*.

Note any irregularities in the time-beat of the foregoing examples. Look for these irregularities at the ends of the lines.

It is clear that this measure, or foot, is the metrical unit of a line of poetry. This metrical unit appears in several forms, which are distinguished both by the number of syllables and by the place of the accented syllable in the foot. These measures, or feet, still retain their ancient names.

A foot of two syllables, the first unaccented, the second accented, is an *Iambus*. It may be counted one-two, and written  $\cup \text{ / }$ .

The muffled drum's | sad roll | has beat.

A foot of two syllables, the first accented, the second unaccented, is a *Trochee*. It may be counted one-two, and written  $\text{ / } \cup$ .

Tell me | not in | mournful | numbers.

It may assist the memory to note that the word *trochee* is itself a trochaic foot.

A foot of three syllables, with the accent falling upon the last syllable, is an *Anapest*. It may be counted one-two-thré, and written  $\cup \cup \text{ / }$ .

Like the leaves | of the for|est when sum|mer is gréen.

A foot of three syllables with the accent falling upon the first syllable is a *Dactyl*. It may be counted óne-two-three, and written  $\text{ / } \cup \cup$ .

List to the | mounful tra|dition still | sung by the | pines  
of the | forest.

A foot of three syllables, with the second syllable accented, is an *Amphibrach*. It may be counted one-two-thré, and written  $\cup \text{ / } \cup$ .

Creátor, | preservér, | redeémér | of mén.

This form so readily merges into other forms that it is rarely used alone.

**Standard Forms of Metrical Feet.** — The four, Iambus, Trochee, Anapest, and Dactyl, are the standard forms of metrical feet in English poetry. In practice they are interchangeable, and one may take the place of another in any line or in any part of a line. Every poem of character in the English language has one of these standard feet as a prevailing measure; and its regular lines contain this prevailing foot a definite number of times. Still, the charm of English poetry lies not in its regularity, but in its lawful irregularity.

The established principles that one kind of foot may be used in place of another, and that a pause may emphasize a foot and even supply the place of an accent, very greatly enlarge the field of metrical forms.

**Substitute Feet.** — The substitute feet are merely variations of the standard feet. The one that occurs oftenest is the *Truncated Foot*.

**The Truncated Foot.** — This is simply the accented syllable of a foot which has lost the unaccented syllable or syllables normally belonging to it. It may be counted one, and written /. The usual place for a truncated foot is at the end of a line, but it may appear at the beginning or within the line ; and sometimes an entire line is composed of such feet. The following examples illustrate its use : —

Life is | but an | é mpty | dream.

Sweet | and low, | sweet | and low,

Wind of | the west|ern sea.

Break, | break, | break,

At the foot | of thy crags, | O sea.

It is interesting to note that when the truncated foot appears either at the end of the line or elsewhere, we naturally make a pause after it ; thus giving it the time of the unaccented syllable or syllables which it has lost.

**The Unaccented Foot.** — It often occurs in iambic and in trochaic verse that two syllables are grouped together, neither of which should take an accent. Articles, monosyllabic prepositions, and monosyllabic conjunctions have no natural accent in English, and but rarely do they take the stress of emphasis. The metrical accent should as a rule coincide with the natural accent of words or with the stress of emphasis. To place it upon words devoid of either destroys the beauty of the line. It is true that the metrical accents of a line are rarely of equal value; they vary from strong to light, but in certain instances the stress entirely disappears. A foot from which the metrical stress has disappeared is the *Unaccented Foot*. It is called a *Pyrrhic* and may be written ∪ ∪. The following examples illustrate its use: —

The mín|strel was | infirm | and óld.

— SCOTT: *The Lay of the Last Minstrel*.

By níght | with nóis|es of | the nórth|ern sea.

— TENNYSON: *The Passing of Arthur*.

It will be found that whenever the unaccented foot appears, we are inclined to make a pause within it, thus supplying to some extent the lost accent. We often do this quite unconsciously.

**The Spondee.** — The *Spondee* is a foot of two syllables, both accented. It is an exceedingly irregular form, because each foot of English verse is supposed to possess but one accented syllable. It may be written ′ ′. The following examples illustrate its use: —

So ál | dáy lóng | the nóise | of bá|tle rólled.

— TENNYSON: *The Passing of Arthur*.

Sweet Éch|o, sweet|est nýmph | that lív'st | ún|sén

Withín | thy air'y shéll.

— MILTON: *Comus*.

**Irregularities.** — A final unaccented syllable frequently occurs at the end of a line, but this is not considered a defect in the regularity of the verse. An example of this is found at the end of the second line of *The Star-Spangled Banner*.

Sometimes three unaccented syllables are crowded into an anapestic foot. An example of this is the second foot of the first line of *The Destruction of Sennacherib*.

It not infrequently happens that a line may be correctly scanned in more than one way. The question is not one of right or wrong; it is more often a question of better or worse.

**Verse.** — The word *verse* as it is ordinarily used in any discussion of poetry has three distinct meanings. Strictly speaking, it means a line of poetry. The term is also used as a name for metrical composition in general, as opposed to prose. It is often applied to a stanza; especially in the case of hymns and ballads.

**Meter.** — Meter means the foot, or metrical measure of the line. For example, when we say that a poem is written in iambic meter, we mean that the prevailing foot is an iambus.

**Designation of Metric Lines.** — The complete name of a line of poetry is composed of two words, the first

showing the kind of foot and the second the number of feet in a line. For example, *iambic trimeter* means that the prevailing foot is an iambus and that the number of feet in the line is three. The following names indicate the number of feet in a line. A line of one foot is *monometer*; of two feet, *dimeter*; of three feet, *trimeter*; of four feet, *tetrameter*; of five feet, *pentameter*; of six feet, *hexameter*; of seven feet, *heptameter*; and of eight feet, *octameter*. The adjectives which indicate the kind of foot used are: *iambic*, *trochaic*, *anapestic*, and *dactylic*. An iambic line of twelve syllables is called an *Alexandrine*.

**The Effect of Different Measures.** — The effect of an iambic measure varies with the number of feet in the line. In the line of four feet, the tetrameter, the movement is lively, stirring, and lyrical. Scott uses this measure in all his long poems; often associated with it is the trimeter, which resembles it in character; such is the measure of the old English ballads; great numbers of songs and hymns are thus written. Add to the tetrameter one more foot and the line becomes the heroic measure of English verse, — the iambic pentameter, the verse of *Paradise Lost* and of Shakespeare's plays; the verse of dignity and power. Add still another foot to the pentameter and the line is transformed into the Alexandrine, that "drags its slow length along."

Trochaic lines frequently occur in iambic verse, and in many poems the trochee is the prevailing foot; but the measure is not so common as the iambic. The movement of trochaic verse often suggests a march or

dance. In Longfellow's *Hiawatha* it becomes a chant. Trochaic lines are frequently long, as in Tennyson's *Locksley Hall* and Lowell's *Present Crisis*.

Anapestic verse is bright and cheerful, well suited to merry songs and songs of victory. Its movement has in it the suggestion of a gallop. Anapestic lines rarely contain more than three or four feet.

Dactylic verse is the most difficult to write of all the standard measures, since it melts so easily into the anapestic form. But the dactylic hexameter as written by Longfellow in *Evangeline* is a wonderful production, and suggests the rhythm of the classical hexameter.

#### EXERCISE.

Determine the prevailing foot in the following selections.  
Note when another foot is substituted for the prevailing foot.  
Note any irregularities in the verse. Name the lines.

Under the greenwood tree  
Who loves to lie with me,  
And tune his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither;  
Here shall he see  
No enemy  
But Winter and rough weather.

— SHAKESPEARE : *As You Like It*, Act II, Scene 5, Song.

The melancholy days are come, the saddest of the year  
Of wailing winds, and naked woods, and meadows brown  
and sere.

Heaped in the hollows of the grove, the autumn leaves lie  
dead;

They rustle to the eddying gust, and to the rabbit's tread.

The robin and the wren are flown, and from the shrubs the  
jay,  
And from the wood-top calls the crow through all the gloomy  
day.

— BRYANT : *The Death of the Flowers.*

The dew was falling fast, the stars began to blink ;  
I heard a voice ; it said, " Drink, pretty creature, drink."

— WORDSWORTH : *The Pet Lamb.*

New occasions teach new duties ; Time makes ancient good  
uncouth ;

They must upward still, and onward, who would keep  
abreast of Truth ;

Lo, before us gleam her camp-fires ! we ourselves must  
Pilgrims be,

Launch our Mayflower, and steer boldly through the desper-  
ate winter sea,

Nor attempt the Future's portal with the Past's blood-rusted  
key.

— LOWELL : *The Present Crisis.*

Slowly and sadly we laid him down,

From the field of his fame fresh and gory ;

We carved not a line, we raised not a stone, —

But we left him alone in his glory.

— WOLFE : *The Burial of Sir John Moore.*

Write one or more lines in the measures indicated.

∪ /	∪ /	∪ /	∪ /
We saw	the sun	arise	that morn
/ ∪	∪ /	∪ /	∪ /
/ ∪	/ ∪	/ ∪	/
∪ /	∪ /	∪ /	∪ /    ∪ /
∪ ∪ /	∪ ∪ /	∪ ∪ /	∪ ∪ /
∪ ∪ /	∪ /	∪ ∪	∪
/ ∪ ∪	/ ∪	/ ∪ ∪	/ ∪
/ ∪	∪ /	/ ∪	∪ /

This exercise can be extended indefinitely.

**Rhythm.**—Rhythm is the movement, the measured flow of the verse. It varies with the different meters and is more or less modified by the cæsural pauses.

**The Cæsural Pause.**—A line of poetry is usually divided into two parts by a metrical pause, called *Cæsura*. In English poetry there is no definite place where this pause should fall. Some lines have two cæsuras. In practice, the best method to determine the pauses is first to get the swing of the regular lines of a poem, and then, as irregularities occur, the pauses will restore the balance to the verse and give smoothness to the rhythm. The place of the cæsura depends upon the sense of the passage, the taste of the reader, and the necessities of the rhythm. It is marked in the following examples by what printers call the parallels (thus, ||).

Breathes there the man || with soul so dead,  
Who never || to himself hath said,  
This is my own, || my native land !

— SCOTT : *The Lay of the Last Minstrel*.

Sound || the loud timbrel || o'er Egypt's dark sea,  
Jehovah || hath triumphed, || his people are free.

— MOORE.

So all day long || the noise of battle rolled  
Among the mountains || by the winter sea ;  
Until King Arthur's Table, || man by man,  
Had fallen in Lyonesse || about their lord,  
King Arthur.

— TENNYSON : *The Passing of Arthur*.

**Rhyme.**—Rhyme is an agreement in the terminal sounds of two or more words. For a perfect rhyme the usage of modern English verse requires that the

words shall agree in their final vowel sound and in any consonant sound that follows the vowel, but that they shall not agree in the consonant sound that precedes the vowel. Examples are : —

Bold, cold ; ill, fulfil ; round, mound ; deceive, believe.

A rhyme must always include an accented syllable. A double rhyme includes an accented syllable followed by an unaccented ; a triple rhyme includes an accented syllable and two unaccented syllables. Examples are : —

Swinging, ringing ; tenderly, slenderly.

In poetry, these rhyming words are found usually at the end of the lines, but sometimes a word in the middle of the line rhymes with a word at its end. The following is an example : —

For all averred, I had killed the bird  
That made the breeze to blow ;  
“ Ah, wretch,” said they, “ the bird to slay  
That made the breeze to blow.”

— COLERIDGE: *Rime of the Ancient Mariner*.

Verse without rhyme is called *Blank Verse*.

### EXERCISE.

Write one or more words that will rhyme with the following : —

Fail, alone, trial, pain, calling, gate, rise, saying.

Write two lines of verse that rhyme.

Write one line of verse with a word in the middle of the line that rhymes with the terminal word.

Write a stanza of four lines in iambic tetrameter with alternate lines rhyming.

Write four lines of blank verse in iambic pentameter.

Write a couplet of anapestic lines rhyming at the end.

**Alliteration.** — Alliteration is the repetition of the same letter or sound at the beginning of two or more words in close or immediate succession.

The splendor falls on castle walls  
And snowy summits old in story :  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.

— TENNYSON : *The Princess*.

In a coign of the cliff between lowland and highland,  
At the sea-down's edge between windward and lee,  
Walled round with rocks as an inland island,  
The ghost of a garden fronts the sea.

— SWINBURNE : *A Forsaken Garden*.

**Assonance.** — Assonance in verse is a harmony of sound in words closely related. For example, observe the *o* sounds in the following selection : —

While the great organ almost burst his pipes,  
Groaning for power, and rolling thro' the court  
A long melodious thunder to the sound  
Of solemn psalms, and silver litanies,  
The work of Ida, to call down from Heaven  
A blessing on her labors for the world.

— TENNYSON : *The Princess*.

**Practice in Writing Verse.** — Practice in writing verse is practice in composition under definite rules, and is of great value to all who desire a command of the English language. Whoever wishes to write effective prose should practise the art of versification. No other exercise will make so evident the limitations of one's vocabulary; no other requires such knowledge of the force, beauty, and variety of words. After trying

to make verses ourselves, we appreciate the poet's skill.

In beginning to write, it is an excellent plan to study the measure and rhythm of some simple poem. Analyze it so that you know what it is. Get the swing of the meter. Then try to write something similar. Keep clearly in mind the number of accents in each line, and, as you write, however the unaccented syllables may vary, do not increase the number of the accented ones. This rule is vital; do not disobey it, — you are working under law. If you take as your model the simplest of nursery rhymes, —

Á is | an ápp|ple roun | and ré, —

and go on through the alphabet, keeping true to the meter, — the four accents and no more, however much you may vary the rhythm, — you have a valuable exercise in the use of the English language.

#### EXERCISE.

Subjects for Songs.	To Read or Examine.
Song of Jack Frost.	Songs of Eugene Field. Songs of R. L. Stevenson.
Song of the First Robin.	
Song of the Rain.	
The Fall of the Snow.	
Songs of the Greeks after Salamis.	{ Song in Tennyson's <i>Princess</i> , Canto vi.
Song of the Spring.	{ <i>Song of Spring</i> . — Mrs. Hemans.
Songs of the Months.	{ <i>Poet's Calendar</i> . — Longfellow.
Class Song.	<i>The Boys</i> . — Holmes.
Song of the Brook.	{ <i>The Brook; an Idyll</i> . — Tennyson.

## Subjects for Story Poems.

## To Read or Examine.

Persephone (cast in first person, like Tennyson's <i>Ulysses</i> ).	{ <i>Persephone</i> . — Jean Ingelow.
Jack of the Bean-stalk.	
The Story of the Wooden Horse.	{ <i>Æneid</i> , Book II.
The Charge at San Juan.	{ <i>The Charge of the Light Brigade</i> . — Tennyson.
The Greeks at Thermopylæ.	{ <i>It was the Schooner Hesperus</i> . — Longfellow.
The Landing of the Pilgrims.	{ <i>How they brought the Good News from Ghent to Aix</i> . — Robert Browning.
The Race with the Tide.	
Any of Æsop's Fables.	

## Lines.

## To Read or Examine.

To a Violet.	{ <i>The Violet</i> . — William W. Story.
For a Fly-leaf to a Book.	
To a Friend.	<i>The Ivy Green</i> . — Dickens.
A Little Advice.	{ <i>The Biglow Papers</i> , VI. — Lowell.

**Study of the Sonnet.** — The sonnet is a complete poem, which should be the expression of a single thought or sentiment. It consists of fourteen lines arranged in accordance with a prescribed disposition of rhymes.

The measure is iambic pentameter. The fourteen lines are divided into two groups: one of eight lines, the other of six. The eight-line group can be broken into two sub-groups of four lines each, called *quatrains*. The six-line group can be broken into two sub-groups, called *tercets*. The sub-groups are tied together with rhymes.

The rhyme structure of the sonnet may be easily remembered by bearing in mind the typical formula, —

a b b a, a b b a, c d e, c d e, —

in which like letters represent like rhymes. The rhyme of the quatrains is fixed to the typical form; but that of the tercets is permitted to vary in any way that the writer chooses.

The following is one of the most beautiful sonnets in English: —

Mysterious Night! When our first parent knew  
 Thee from report divine, and heard thy name,  
 Did he not tremble for this lovely frame,  
 This glorious canopy of light and blue?  
 Yet 'neath a curtain of translucent dew,  
 Bathed in the rays of the great setting flame,  
 Hesperus with the host of heaven came,  
 And lo! creation widen'd in man's view.  
 Who could have thought such darkness lay conceal'd  
 Within thy beams, O Sun? Or who could find,  
 Whilst fruit, and leaf, and insect stood revealed,  
 That to such countless orbs thou mad'st us blind?  
 Why do we, then, shun Death with anxious strife?  
 If Light conceals so much, wherefore not Life?

— JOSEPH BLANCO WHITE.

The only way to understand sonnets is to read them. Those named in the following list will amply repay both appreciative reading and careful study: —

*The World is too much with Us.* — Sonnet VIII. Wordsworth.

*Milton.* — Sonnet IX. Wordsworth.

*On His Blindness.* — Milton.

*The Latter Rain.* — Jones Very.

*The Grasshopper and Cricket.* — Leigh Hunt.

*The Sonnet.* — R. W. Gilder.

*The Maple.* — Lowell.

### EXERCISE.

After reading the poems indicated, try to write a sonnet on one of the following subjects: —

Subjects for Sonnets.	To Read or Examine.
Oak, Willow, Apple.	<i>The Maple.</i> — Lowell.
Morning, Sunrise, Twilight.	<i>Night.</i> — Longfellow.
Woods in Winter.	
Washington.	<i>Milton.</i> — Wordsworth.
Lincoln.	<i>Commemoration Ode.</i> — Lowell.
Arthur's Sword, Excalibur.	
To a Daisy.	<i>To the Dandelion.</i> — Lowell.
To a Wild Flower.	{ <i>To the Small Celandine.</i> — Wordsworth.
The Bluebird.	{ <i>To a Skylark.</i> — Wordsworth. <i>To a Waterfowl.</i> — Bryant.
The Katydid.	{ <i>On the Grasshopper and</i> <i>Cricket.</i> — Keats.
To My Dog.	{ <i>Flush or Faunus.</i> — Elizabeth Barrett Browning.
To the Month of May.	{ <i>Prelude to Vision of Sir</i> <i>Launfal.</i> — Lowell. <i>The Nest: May.</i> — Lowell.
To the First Hepatica.	<i>Daffodils.</i> — Wordsworth.
On Arriving at a Sixteenth Birthday.	
To the First Snow-fall.	<i>The First Snow-fall.</i> — Lowell.
To the October Woods.	{ <i>An Indian Summer Reverie.</i> — Lowell.
Toast to a School Society.	

## Metrical Translations.

From the German : —

*Du bist wie eine Blume.* — Heine.

*Johanna's Abschied.* — Schiller.

*Der Wanderer in der Säge-mühle.* — Koerner.

*Der Erlkönig.* — Goethe.

From the Latin : —

*Æneid*, Invocation, Book I, 1-12. — Virgil.

**Classification of Poetry.** — The great body of English poetry may be classified into four groups. These are *Narrative*, *Dramatic*, *Lyric*, and *Idyllic poetry*.

**Narrative Poetry.** — The highest form of narrative poetry is the *Epic*. In order that a poem should be a great epic, it is necessary that the subject should be great and heroic ; that the poem should be a complete and connected whole ; that it should involve a plot and many actors ; that its hero should be a lofty character ; that its tone should be earnest ; and that the story itself, merely as a story, should be interesting. In the national or great epic, the actors are gods as well as heroes. Milton's *Paradise Lost* is the only great epic in English. This is written in heroic verse ; that is, in unrhymed iambic pentameter.

High on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her Kings barbaric pearl and gold,  
Satan exalted sat, by merit raised  
To that bad eminence.

— MILTON : *Paradise Lost*, Book II.

Below the epic ranks the *Metrical Romance*, inferior in dignity and grandeur to the epic, but essentially the same kind of composition. Well-known examples are Scott's *Marmion* and *The Lady of the Lake*, and Tennyson's *Idylls of the King*.

The simplest form of narrative poetry is the *Ballad*. This is a short poem, dealing with one incident or one group of incidents, — in character partly narrative and partly lyric. The famous border ballads of England and Scotland are chiefly narrative; the ballads of modern poets contain usually a lyric element which adapts them for singing.

Between the metrical romance and the ballad is a great body of poetry which may be designated simply narrative verse.

**Dramatic Poetry.** — In Dramatic poetry the action of the poem is carried on by means of persons actually speaking. The greatest dramatist in English literature is Shakespeare. The early printers of his plays arranged them in three classes, — Comedies, Histories, and Tragedies. The comedies and tragedies were classified without regard to the time when they were written or to any other order; but the histories had a chronological sequence, based upon the period in which the action occurred. The whole arrangement was arbitrary, and the classification so vague as to be of little worth. For example, *Julius Cæsar*, classed as a tragedy, is certainly not less historical than *Richard III.*

The prevailing verse of Shakespeare's plays is unrhymed iambic pentameter. But the verse is very

irregular in its structure; rhymed couplets often appear at the end of scenes, and broken lines are very frequent. Many "overflow lines" appear in the verse; that is, lines where there is no pause at the end, and where the next line follows as if it were prose. For example:—

If it were done when 'tis done, then 'twere well  
It were done quickly. If the assassination  
Could trammel up the consequence, and catch  
With his surcease, success; that but this blow  
Might be the be-all and the end-all here,—  
But here, upon this bank and shoal of time,—  
We'd jump the life to come.

— *Macbeth*, Act 1, Scene 7.

The way to read Shakespeare is to get the swing of the measure, balance the lines with pauses, and read with "the spirit and the understanding."

**Lyric Poetry.** — Lyric poetry includes all verse that is the expression of feeling, sentiment, or passion, as opposed to narrative or dramatic poetry, which details external circumstances or events. Well-known forms of lyric poetry are hymns, songs, and odes. Not all lyric poems are intended to be sung. The sonnet is classed among lyric poems.

The Elegy, which primarily is a song expressive of sorrow and lamentation, is also classed among the lyrics. In the wider use of the word, an elegy may be any serious poem, but it must always be subjective in character, that is, it must picture the mood of the writer, which may be either sorrowful or reflective.

**Idyllic Poetry.**—Idyllic or Pastoral poetry is primarily poetry descriptive of rural scenes and events. It may also have a reflective character. Goldsmith's *Deserted Village*, Burns' *Cottar's Saturday Night*, Whittier's *Snow-Bound*, are all idyllic poems.

Many poems do not fall strictly under any of the foregoing classifications. Some, like Bryant's *Thanatopsis*, are purely reflective ; others, like Pope's *Essay on Criticism*, are purely didactic ; still others are composite in structure and combine the characteristics of two or more of the classified forms.

## CHAPTER X.

### EXPOSITION.

PRACTICAL AND INTELLECTUAL VALUE — LITERARY FORMS — ORDINARY METHODS OF EXPOSITION — CRITICISM — HOW TO WRITE A BOOK REVIEW — SCHOOL ESSAY — THE THEME — ARRANGEMENT OF MATERIAL — HOW TO WRITE A SCHOOL ORATION.

EXPOSITION is the art of explaining. Description and narration are principally concerned with the outer world of scenes and events ; exposition has largely to do with the inner world of thoughts and feelings. Explanation often takes the form of description, which is to be distinguished from pure literary description by a difference of purpose. The highest aim of exposition is to impart knowledge and thus to influence opinion.

**Practical Value.** — The practical service of exposition is beyond calculation. We need it in fulfilling the duties of any profession or trade which we may enter. In law, in medicine, in teaching, in preaching, and in business, it is of the utmost importance that explanations be clear and coherent. Whenever a stranger in town asks for directions to reach an obscure part of the city, an opportunity is furnished for the skilful use of exposition. Recitations and written examinations become valuable only when the student understands how to arrange his ideas in effective form.

**Beneficial to Intellectual Growth.** — Exposition forces us to know clearly what we know at all. We do not realize how very hazy our knowledge is until we try to impart it. Hence, as a means of intellectual discipline, exposition is invaluable, for it compels us to reflect. Practice in written exposition is the best cure for the habit of talking with self-confident assumption of knowledge. Unless we can express in writing what we think, our thoughts are not very clearly defined.

**Subject-matter of Exposition.** — The subject-matter of exposition covers a wide field. It may relate simply to a general term, as books, dogs ; it may discuss an abstract quality, as in Portia's analysis of mercy ; it may explain a general process or method, as the manufacture of cloth ; or it may set forth the meaning of a proposition which requires careful demonstration. Whatever the subject, exposition gives the result of personal reflection.

**Forms of Exposition in Prose.** — Whole books have been written by the learned and wise in the expository style, but the common forms of exposition appear in smaller compass. When an author writes in complete and formal manner what he thinks about a subject, with the idea that his composition is to be read, he makes use of the literary form known as the essay. If he composes what he has to say about a subject with the idea that he is to address an audience, he prepares an informal talk, a public address, or a formal oration. Minor forms of exposition in prose are character sketches, abstracts or summaries of essays and books, reports of lectures and addresses, editorials, and book reviews.

**Forms of Exposition in Poetry.** — Poetry, too, offers many illustrations of reflective writing. Some of the most beautiful expositions of feeling are given in elegy, idyll, ode, and song ; while here and there in the poetic drama, the characters give utterance to lofty expositions of truth and wisdom. Moreover, in all kinds of literature we may find examples of exposition closely interwoven with narration and description ; in argument it is a fundamental element.

**First Essential to Good Exposition.** — The first essential to good exposition is a definite plan. In order to settle upon one, the writer must collect his thoughts on the subject in hand, and arrange them in orderly sequence. No person who has attained distinction as a writer of prose has worked without a plan. If we study carefully the structure of a masterpiece in literary exposition, we shall see that its various parts generally aim toward some definite end. It is this end which gives to the work unity, thus making it easy for the reader to follow the logical unfolding of the subject. The more naturally one thought seems to grow out of another, the more skilfully, you may be sure, has the author developed his plan.

#### EXERCISE.

In each of the following specimens of exposition, first decide what end the author had in view ; then make an outline of the thought, stating the topics concisely in the form of single words or phrases.

*Essay on Studies.* — Bacon.

*Gettysburg Address.* — Lincoln.

*Sonnet on his Blindness.* — Milton.

*Sonnet to Cromwell.* — Milton.

*Lycidas.* — Milton.

Essay on rural manners, *Spectator*, No. 119.

Party feeling, *Spectator*, Nos. 125 and 126.

Will Wimble, *Spectator*, No. 108.

Sir Roger at the Assizes, *Spectator*, No. 122.

Portia's analysis of mercy, *Merchant of Venice*, Act iv,  
Scene 1.

Brutus' speech in defence of his act, *Julius Caesar*, Act  
III, Scene 2.

Macbeth's soliloquy, *Macbeth*, Act I, Scene 7.

*To a Skylark.* — Shelley.

*For a' That and a' That.* — Burns.

*Sonnet to Milton.* — Wordsworth.

*Elegy written in a Country Churchyard.* — Gray.

*Ode on Immortality.* — Wordsworth.

*The Chambered Nautilus.* — Holmes.

*The Deserted Village.* — Goldsmith.

Use Roman numerals for main topics and Arabic notation for subordinate topics. Express parallel subordinate topics in similar grammatical forms, so far as possible ; for example : —

*Essay on Studies.*

I. Service of Studies : —

1. For delight.
2. For ornament.
3. For ability.

II. Abuse of Studies : —

1. Spending too much time on them.
2. Using them too much for ornament.
3. Judging wholly by their rules.

**A Good Beginning.** — After collecting his material, developing his outline, and arranging the topics of his composition, the writer must select an easy approach to

his explanation of the subject. Sometimes a definition will fitly prepare the way. For instance, in one of his critical essays, Matthew Arnold at the outset defines poetry as simply the most "beautiful, impressive, and effective mode of saying things." This statement prepares the way for the discussion of a particular poet. Another example of a good beginning by definition is the following : —

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as an habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth, who are subject to the greatest depressions of melancholy ; on the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds, and glitters for a moment ; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.

— ADDISON : "Cheerfulness and Mirth," *Spectator*, No. 381.

At another time, it is better to begin with a statement which gives in a single sentence some general principle underlying the whole subject to be expanded, as in describing a game, the topical sentence of the first paragraph might appropriately indicate the object of the game. In the following example, the opening sentences of a great work that was never finished, state the author's purpose and distinctly lay down the plan which he means to carry out : —

I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living. I shall recount the

errors which, in a few months, alienated a loyal gentry and priesthood from the House of Stuart. I shall trace the course of that revolution which terminated the long struggle between our sovereigns and their parliaments, and bound up together the rights of the people and the title of the reigning dynasty. — MACAULAY : *History of England*, Chapter I.

**Ordinary Methods of Exposition.** — One of the common ways of unfolding a subject already defined is to repeat the definition in more general or more particular terms : —

The bird is little more than a drift of the air brought into form by plumes ; the air is in all its quills, it breathes through its whole frame and flesh, and glows with air in its flying, like a blown flame : it rests upon the air, subdues it, surpasses it, outraces it, — *is* the air, conscious of itself, conquering itself, ruling itself.

Also, into the throat of the bird is given the voice of the air. All that in the wind itself is weak, wild, useless in sweetness, is knit together in its song. As we may imagine the wild form of the cloud closed into the perfect form of the bird's wings, so the wild voice of the cloud into its ordered and commanded voice ; unwearied, rippling through the clear heaven in its gladness, interpreting all intense passion through the soft spring nights, bursting into acclaim and rapture of choir at daybreak, or lisping and twittering among the boughs and hedges through heat of day, like little winds that only make the cowslip bells shake, and ruffle the petals of the wild rose.

Also, upon the plumes of the bird are put the colors of the air : on these the gold of the cloud, that cannot be gathered by any covetousness ; the rubies of the clouds, the vermilion of the cloud-bar, and the flame of the cloud-crest, and the snow of the cloud, and its shadow, and the melted blue of the

deep wells of the sky — all these, seized by the creating spirit, and woven into films and threads of plume; with wave on wave following and fading along breast, and throat, and opened wings, infinite as the dividing of the foam and the sifting of the sea-sand; — even the white down of the cloud seeming to flutter up between the stronger plumes, seen, but too soft for touch.

— RUSKIN: *Queen of the Air*, — *Athena Keramitis*.

Another method is to enumerate the attributes belonging to the general subject : —

Thus the Puritan was made up of two different men, the one all self-abasement, penitence, gratitude, passion, the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker: but he set his foot on the neck of his king. In his devotional retirement, he prayed with convulsions, and groans, and tears. He was half-maddened by glorious or terrible illusions. He heard the lyres of angels or the tempting whispers of fiends. He caught a gleam of the Beatific Vision, or woke screaming from dreams of everlasting fire. Like Vane, he thought himself intrusted with the sceptre of the millennial year. Like Fleetwood, he cried in the bitterness of his soul that God had hid his face from him. But when he took his seat in the council, or girt on his sword for war, these tempestuous workings of the soul had left no perceptible trace behind them. People who saw nothing of the godly but their uncouth visages, and heard nothing from them but their groans and their whining hymns, might laugh at them. But those had little reason to laugh who encountered them in the hall of debate or in the field of battle. These fanatics brought to civil and military affairs a coolness of judgment and an immutability of purpose which some writers have thought inconsistent with their religious zeal, but which

were in fact the necessary effects of it. The intensity of their feelings on one subject made them tranquil on every other. One overpowering sentiment had subjected to itself pity and hatred, ambition and fear. Death had lost its terrors and pleasure its charms. They had their smiles and their tears, their raptures and their sorrows, but not for the things of this world.—MACAULAY : *Essay on Milton*.

Often the use of concrete examples, of familiar instances, or of anecdotes makes explanations clear and vivid. A definite image is more suggestive than a vague generality. The following illustrates the use of concrete examples :—

Now let us compare with the exact details of Dante the dim intimations of Milton. We will cite a few examples. The English poet has never thought of taking the measure of Satan. He gives us merely a vague idea of vast bulk. In one passage the fiend lies stretched out huge in length, floating many a rood, equal in size to the earth-born enemies of Jove, or to the sea-monster which the mariner mistakes for an island. When he addresses himself to battle against the guardian angels, he stands like Teneriffe or Atlas ; his stature reaches the sky. Contrast with these descriptions the lines in which Dante has described the gigantic spectre of Nimrod. “His face seemed to me as long and as broad as the ball of St. Peter’s at Rome ; and his other limbs were in proportion ; so that the bank, which concealed him from the waist downwards, nevertheless showed so much of him that three tall Germans would in vain have attempted to reach his hair.” We are sensible that we do no justice to the admirable style of the Florentine poet. But Mr. Cary’s translation is not at hand ; and our version, however rude, is sufficient to illustrate our meaning.

—MACAULAY : *Essay on Milton*.

In the following passage, a familiar instance is used to illustrate the thought : —

Hence of all people children are the most imaginative. They abandon themselves without reserve to every illusion. Every image which is strongly presented to their mental eye produces on them the effect of reality. No man, whatever his sensibility may be, is ever affected by Hamlet or Lear, as a little girl is affected by the story of poor Red Riding-hood. She knows that it is all false, that wolves cannot speak, that there are no wolves in England. Yet in spite of her knowledge she believes; she weeps; she trembles; she dares not go into a dark room lest she should feel the teeth of the monster at her throat. Such is the despotism of the imagination over uncultivated minds.

—MACAULAY : *Essay on Milton*.

The use of anecdote is perhaps the most common device for clarifying the subject. Note the following :—

My worthy friend, Sir Roger, when we are talking of the malice of parties, very frequently tells us an accident that happened to him when he was a school-boy, which was at a time when the feuds ran high between the Roundheads and Cavaliers. This worthy knight, being then but a strippling, had occasion to inquire which was the way to St. Anne's Lane; upon which the person whom he spoke to, instead of answering his question, called him a young popish cur, and asked him who had made Anne a saint! The boy, being in some confusion, inquired of the next he met, which was the way to Anne's Lane; but was called a prick-eared cur for his pains, and instead of being shown the way, was told that she had been a saint before he was born, and would be one after he was hanged. "Upon this," says Sir Roger, "I did not think fit to repeat the former question, but going

into every lane of the neighborhood, asked what they called the name of that lane." By which ingenious artifice, he found out the place he inquired after without giving offence to any party. Sir Roger generally closes this narrative with reflections on the mischief that parties do in the country; how they spoil good neighborhood, and make honest gentlemen hate one another; besides that they manifestly tend to the prejudice of the land-tax, and the destruction of the game.

— ADDISON: "Evils of Party Spirit," *Spectator*, No. 125.

In many cases, comparison and contrast are the simplest and most attractive methods of enlivening exposition. In the following passage, the author develops his idea by the use of comparison: —

Your drums are the blusterers in conversation, that with a loud laugh, unnatural mirth, and a torrent for noise, domineer in public assemblies, overbear men of sense, stun their companions, and fill the place they are in with a rattling sound, that hath seldom any wit, humor, or good breeding in it. The drum, notwithstanding, by this boisterous vivacity, is very proper to impose upon the ignorant, and in conversation with ladies who are not of the finest taste often passes for a man of mirth and wit, and for wonderful pleasant company. I need not observe that the emptiness of the drum very much contributes to its noise.

The lute is a character directly opposite to the drum, that sounds very finely by itself or in a very small concert. Its notes are exquisitely sweet and very low, easily drowned in a multitude of instruments, and even lost among a few, unless you give a particular attention to it. A lute is seldom heard in a company of more than five, whereas a drum will show itself to advantage in an assembly of five hundred. The lutanists, therefore, are men of a fine genius, uncom-

mon reflection, great affability, and esteemed chiefly by persons of a good taste, who are the only proper judges of so delightful and soft a melody.

I must not here omit the bagpipe species, that will entertain you from morning to night with the repetition of a few notes which are played over and over, with the perpetual humming of a drone running underneath them. These are your dull, heavy, tedious story-tellers, the load and burden of conversations, that set up for men of importance, by knowing secret history and giving an account of transactions, that whether they ever passed in the world or not doth not signify an halfpenny to its instruction or its welfare. Some have observed that the northern parts of this island are more particularly fruitful in bagpipes.

There are so very few persons who are masters in every kind of conversation, and can talk on all subjects, that I do not know whether we should make a distinct species of them; nevertheless, that my scheme may not be defective, for the sake of those few who are endowed with such extraordinary talents, I shall allow them to be harpsichords, a kind of music which every one knows is a concert by itself.

— ADDISON : "Characters in Conversation," *Tatler*, No. 153.

Another example illustrates the use of comparison in the form of strong contrast : —

But what shall we say of Addison's humor, of his sense of the ludicrous, of his power of awakening that sense in others, and of drawing mirth from incidents which occur every day, and from little peculiarities of temper and manner such as may be found in every man? We feel the charm; we give ourselves up to it; but we strive in vain to analyze it.

Perhaps the best way of describing Addison's peculiar pleasantry is to compare it with the pleasantry of some other great satirists. The three most eminent masters of the art of ridicule during the eighteenth century were, we conceive, Addison, Swift, and Voltaire. Which of the three had the greatest power of moving laughter may be questioned; but each of them, within his own domain, was supreme.

Voltaire is the prince of buffoons. His merriment is without disguise or restraint. He gambols; he grins; he shakes the sides; he points the finger; he turns up the nose; he shoots out the tongue. The manner of Swift is the very opposite to this. He moves laughter, but never joins in it. He appears in his works such as he appeared in society. All the company are convulsed with merriment; while the Dean, the author of all the mirth, preserves an invincible gravity and even sourness of aspect, and gives utterance to the most eccentric and ludicrous fancies with the air of a man reading the commination service.

The manner of Addison is as remote from that of Swift as from that of Voltaire. He neither laughs out like the French wit, nor, like the Irish wit, throws a double portion of severity into his countenance while laughing inwardly, but preserves a look peculiarly his own, — a look of demure serenity, disturbed only by an arch sparkle of the eye, an almost imperceptible elevation of the brow, an almost imperceptible curl of the lip. His tone is never that either of a Jack Pudding or of a Cynic. It is that of a gentleman in whom the quickest sense of the ridiculous is constantly tempered by good-nature and good-breeding.

—MACAULAY: *Essay on Addison*.

In explaining processes, the common way is to use generalized narration. If the explanation is informal, the writer does not need to be concise, and nothing will -

do more to make explanations pleasant reading than easy transitions from one paragraph to another. If these smooth connections are omitted, an explanation otherwise clear may be difficult to follow. Note the careful arrangement of ideas in the following entertaining explanation: —

In the making of fires there is as much difference as in the building of houses. Everything depends upon the purpose that you have in view. There is the camp fire, and the cooking fire, and the smudge fire, and the little friendship fire, — not to speak of other minor varieties. Each of these has its own proper style of architecture, and to mix them is false art and poor economy.

The object of the camp fire is to give heat, and incidentally light to your tent or shanty. You can hardly build this kind of fire unless you have a good axe and know how to chop. For the first thing you need is a solid back-log, the thicker the better, to hold the heat and reflect it into the tent. This log must not be too dry, or it will burn out quickly. Neither must it be too damp, else it will smoulder and discourage the fire. The best wood for it is the body of a yellow birch, and, next to that, a green balsam. It should be five or six feet long, and at least two and a half feet in diameter. If you cannot find a tree thick enough, cut two or three lengths of a smaller one; lay the thickest log on the ground first about ten or twelve feet in front of the tent; drive two strong stakes behind it, slanting a little backward; and lay the other logs on top of the first, resting against the stakes.

Now you are ready for the hand-chunks, or andirons. These are shorter sticks of wood, eight or ten inches thick, laid at right angles to the back-log, four or five feet apart. Across these you are to build up the fire-wood proper.

Use a dry spruce tree, not one that has fallen, but one that is dead and still standing, if you want a lively, snapping fire. Use a hard maple or a hickory, if you want a fire that will burn steadily and make few sparks. But if you like a fire to blaze up at first with a splendid flame, and then burn on with an enduring heat far into the night, a young white birch with the bark on is the tree to choose. Six or eight round sticks of this laid across the hand-chunks, with perhaps a few quarterings of a larger tree, will make a glorious fire.

But before you put these on you must be ready to light up. A few splinters of dry spruce or pine or balsam, stood endwise against the back-log, or, better still, piled up in a pyramid between the hand-chunks; a few strips of birch bark; and one good match,—these are all that you want. But be sure that your match is a good one. You would better see to this before you go into the brush. Your comfort, even your life, may depend on it.

In the woods the old-fashioned brimstone match of our grandfathers—the match with a brown head and a stout stick and a dreadful smell—is the best. But if you have only one, you would better not trust even that to light your fire directly. Use it first to touch off a roll of birch bark which you hold in your hand. Then when the bark is well alight, crinkling and curling, push it under the heap of kindlings, and give the flame time to take a good hold, and lay your wood over it, a stick at a time, until the whole pile is blazing. Now your fire is started. Your friendly little gnome with the red hair is ready to serve you through the night. — VAN DYKE: *Fisherman's Luck*. [Copyright, 1899, 1905, by Charles Scribner's Sons. Used by permission.]

**Purpose in Exposition.** — The general tone or style of an expository composition is regulated by the purpose

for which the explanation is intended. Purely scientific exposition demands clearness, conciseness, and accuracy. Literary exposition, on the other hand, reflects the mood of the writer; it may be serious, fanciful, or playful.

### EXERCISE.

Examine carefully the following paragraphs. In each case, what seems to be the purpose of the author—to instruct, to entertain, or to sway the feelings? Can you discern his mood? Notice the initial sentence, the development of the topic, and the concluding sentence. In which cases does the author use concrete facts? Contrasts? Comparisons? Repetitions? Summary? To what extent has the author developed the thought? Does the last sentence in each case show that the thought has advanced?

There are men of *esprit* who are excessively exhausting to some people. They are the talkers who have what may be called *jerky* minds. Their thoughts do not run in the natural order of sequence. They say bright things on all possible subjects, but their zigzags rack you to death. After a jolting half-hour with one of these jerky companions, talking with a dull friend affords great relief. It is like taking the cat in your lap after holding a squirrel. What a comfort a dull, but kindly person is, to be sure, at times! A ground-glass shade over a gas-lamp does not bring more solace to our dazzled eyes than such a one to our minds.

—HOLMES: *The Autocrat of the Breakfast-Table*, Chapter 1.

We would speak first of the Puritans, the most remarkable body of men, perhaps, which the world has ever produced. The odious and ridiculous parts of their character lie on the surface. He that runs may read them; nor have there been wanting attentive and malicious observers to point them out. For many years after the Restoration they were the theme of unmeasured invective and derision. They

were exposed to the utmost licentiousness of the press and of the stage, at the time when the press and the stage were most licentious. They were not men of letters; they were, as a body, unpopular; they could not defend themselves; and the public would not take them under its protection. They were therefore abandoned, without reserve, to the tender mercies of the satirists and dramatists. The ostentatious simplicity of their dress, their sour aspect, their nasal twang, their stiff posture, their long graces, their Hebrew names, the Scriptural phrases which they introduced on every occasion, their contempt of human learning, their detestation of polite amusements, were indeed fair game for the laughers. But it is not from the laughers alone that the philosophy of history is to be learned. And he who approaches this subject should carefully guard against the influence of that potent ridicule which has already misled so many excellent writers.

—MACAULAY: *Essay on Milton*.

Under a lighter disguise, the same principle of Love, which we have recognized as the great characteristic of Burns, and of all true poets, occasionally manifests itself in the shape of Humor. Everywhere, indeed, in his sunny moods, a full buoyant flood of mirth rolls through the mind of Burns; he rises to the high, and stoops to the low, and is brother and playmate to all Nature. We speak not of his bold and often irresistible faculty of caricature; for this is Drollery rather than Humor: but a much tenderer sportfulness dwells in him; and comes forth here and there, in evanescent and beautiful touches; as in his *Address to the Mouse*, or the *Farmer's Mare*, or in his *Elegy on poor Mailie*; which last may be reckoned his happiest effort of this kind. In these pieces there are traits of a Humor as fine as that of Sterne; yet altogether different, original, peculiar, — the Humor of Burns. — CARLYLE: *Essay on Burns*.

The civilized man has built a coach, but has lost the use of his feet. He is supported on crutches, but loses so much support of muscle. He has got a fine Geneva watch, but he has lost the skill to tell the hour by the sun. A Greenwich nautical almanac he has, as so being sure of the information when it wants it, the man in the street does not know a star in the sky. The solstice he does not observe; the equinox he knows as little; and the whole bright calendar of the year is without a dial in his mind. His note-books impair his memory; his libraries overload his wit; the insurance office increases the number of accidents; and it may be a question whether machinery does not encumber; whether we have not lost by refinement some energy, by a Christianity intrenched in establishments and forms, some vigor of wild virtue. For every Stoic was a Stoic; but in Christendom, where is the Christian?

— EMERSON: *Essay on Self-Reliance*.

**A Good Conclusion.** — If the subject should be concluded abruptly, the reader may reasonably wonder whether or not enough has been said. It is well, therefore, for the writer to indicate briefly that he has finished what he set out to accomplish. Some statement may be made which covers the subject as a whole, not enumerating all the details mentioned, but concisely summarizing the author's point of view.

The following passage is the conclusion of an essay on two men of letters, Irving and Macaulay:—

If any young man of letters reads this little sermon,—and to him, indeed, it is addressed,—I would say to him, “Bear Scott’s words in your mind, and ‘*be good, my dear.*’” Here are two literary men gone to their account, and, *laus Deo*, as far as we know, it is fair, and open, and clean. Here is no need of apologies for shortcomings, or explana-

tions of vices which would have been virtues but for unavoidable &c. Here are two examples of men most differently gifted: each pursuing his calling; each speaking his truth as God bade him; each honest in his life; just and irreproachable in his dealings; dear to his friends; honored by his country; beloved at his fireside. It has been the fortunate lot of both to give incalculable happiness and delight to the world, which thanks them in return with an immense kindness, respect, affection. It may not be our chance, brother scribe, to be endowed with such merit, or rewarded with such fame. But the rewards of these men are rewards paid to *our service*. We may not win the bâton or epaulettes; but God give us strength to guard the honor of the flag! — THACKERAY: “Nil Nisi Bonum,” *Roundabout Papers*.

In the following conclusion, the author sums up his estimate of Burns:—

With our readers in general, with men of right feeling anywhere, we are not required to plead for Burns. In pitying admiration he lies enshrined in all our hearts, in a far nobler mausoleum than that one of marble; neither will his works, even as they are, pass away from the memory of men. While the Shakespeares and Miltons roll on like mighty rivers through the country of Thought, bearing fleets of traffickers and assiduous pearl-fishers on their waves, this little Valelusa<sup>1</sup> fountain will also arrest our eye: for this also is of nature's own and most cunning workmanship, bursts from the depths of the earth with a full, gushing current into the light of day; and often will the traveller turn aside to drink of its clear waters and muse among its rocks and pines! — CARLYLE: *Essay on Burns*.

<sup>1</sup> The romantic valley near Avignon whither the Italian poet and scholar, Francesco Petrarca, retired, in 1338, for some years. The parallel suggested is between the lasting fame of Petrarch's sonnets to Laura, and that predicted for Burns' songs.

**EXERCISE IN EXPOSITION, FOR GENERAL PRACTICE.**

Write a short composition of two or three pages on one of the following general terms:—

- |                                      |                           |
|--------------------------------------|---------------------------|
| The Postman.                         | The Dative Case.          |
| The Professor.                       | The Democrat of To-day.   |
| The Volcano.                         | The Metric System.        |
| The Iceman.                          | The Ablative Absolute.    |
| School Life.                         | The Locomotive.           |
| The Lamplighter.                     | The Automobile.           |
| Beadwork.                            | The Republican of To-day. |
| The Classical Course in your School. |                           |
| The Tory of Queen Anne's Time.       |                           |
| The Whig of Queen Anne's Time.       |                           |
| The Desert of the Sahara.            |                           |

Explain one of the following processes. Your composition will have an added interest if your exposition shows that you have had personal experience. Cast your explanation in any form you wish.

- |                                       |                          |
|---------------------------------------|--------------------------|
| How to hunt Rabbits.                  | How to learn to Skate.   |
| How to flush Quail.                   | How to make a Fire.      |
| How to shoot Ducks.                   | How to play Basket-ball. |
| How to play Golf.                     | How to make Fudge.       |
| How to amuse Small Children Indoors.  |                          |
| How to develop Photographs.           |                          |
| How to teach a Small Boy to swim.     |                          |
| How to make a Class in English study. |                          |

Imagine yourself editor-in-chief of a school paper. How many departments would you have in the paper, and what would you name them?

Draw up a general plan for a Christmas number of a school paper. Indicate definite titles for articles that you would like to have written for your literary department by pupils in the school.

Think of an epigrammatic sentence, or find an appropriate quotation, for a toast on any one of the following subjects:—

Our Faculty.

Our Mothers.

Our School.

Our Fathers.

Our Friends.

Our State.

Our Town or City.

Our Country.

*Example:*—“Our Country! May she always be in the right; but right or wrong, our Country!”—STEPHEN DECATUR.

Write a response to any one of these toasts.

Sometimes, at a banquet given in his honor, a public officer or a popular candidate will respond to a complimentary toast in a long speech declaratory of political principles, or deeds, or purposes. But upon ordinary occasions, a speech preliminary or responsive to a toast should be brief,—three minutes about the limit. A good anecdote aptly applied adds to the entertainment, and an easy delivery contributes to the pleasure of the listeners.

#### EXERCISE IN EXPOSITION — LITERARY SUBJECTS.

State the central thought of *Silas Marner* and give two reasons for your answer.

What is the main teaching of *The Ancient Mariner*? Show how the incidents of the plot bring out the central teaching.

Contrast the historical setting of *Ivanhoe* with that of *Julius Cæsar*.

What do you think was Scott's purpose in writing *Ivanhoe*? Give a reason for your answer.

Make a set of rules such as you think Robin Hood would have given to his band.

Name at least three ways in which the England of *Ivanhoe* differed from the England of to-day.

Mention three important differences between Epic and Dramatic poetry as illustrated in the *Idylls of the King* and *Julius Cæsar*.

Point out what seem to you four essential characteristics of the masque *Comus* as distinguished from a drama like *Julius Cæsar* or the *Merchant of Venice*.

Contrast Shakespeare's way of making us acquainted with Hamlet with Tennyson's way of making us acquainted with King Arthur.

What was the organization and purpose of the Round Table?

What is the plan of the *Idylls of the King*?

Which do you think is the most beautiful of the *Idylls of the King*? Why?

Devoting but a sentence or two to each, give Sir Roger de Coverley's views on the following topics:—

His friend, the Spectator.	Hunting.
Witches.	Family Portraits.
Whigs.	Gypsies.

Against what class of people was each of the following papers directed, and what evil of the time was each designed to correct?

*Sir Roger Moralizes, or Wit vs. Manners.*

*Will Wimble.*

*Florio and Leonilla, or the Education of an Heir.*

*The Stage Coach.*

Explain the thought in the following:—

We must be as courteous to a man as we are to a picture, which we are willing to give the advantage of a good light.

— EMERSON: *Essay on Behavior*.

I am a part of all that I have met.

— TENNYSON: *Ulysses*.

Ah! but a man's reach should exceed his grasp,  
Or what's a heaven for?

— ROBERT BROWNING: *Andrea Del Sarto*.

Write upon one of the following subjects :—

Brutus and Arthur as Heroes.

Arthur and Ivanhoe as Knights.

Arthur, a Faultless King.

Horatio, a Good Friend.

Hamlet—Insane or Feigning?

Cedric, a Stanch Saxon.

Portia as a Lawyer.

Brutus and Antony—Friends of Rome.

The Spectator as seen through the Eyes of the Country Folk.

My Favorite—of the authors studied this year.

Why I prefer *L'Allegro* to *Il Penseroso*—or vice versa.

Explain by illustration what each of the following statements suggests to you :—

A general trader of good sense is pleasanter company than a general scholar.

—“Sir Roger de Coverley Papers,” *Spectator*, No. 2.

There are some opinions in which a man should stand neuter, without engaging his assent to one side or the other.

—“Sir Roger de Coverley Papers,” *Spectator*, No. 117.

There is no ordinary part of human life which expresseth so much a good mind and a right inward man, as his behavior upon meeting with strangers.

—“Sir Roger de Coverley Papers,” *Spectator*, No. 132.

Expand each of the following topical sentences into a coherent paragraph of not less than twenty-five lines :—

The Spectator himself was conceived and drawn by Addison; and it is not easy to doubt that the portrait was meant to be in some features a likeness of the painter.

—MACAULAY: *Essay on Addison*.

We may venture to say, on the contrary, paradoxical as the remark may appear, that no poet has ever had to struggle with more unfavorable circumstances than Milton.

— MACAULAY : *Essay on Milton*.

Point out the parallelisms in the two poems, *L'Allegro* and *Il Penseroso*, as regards beginning and conclusion ; also the attitude toward music, study, drama, and recreation.

**EXERCISE IN ELABORATED EXPOSITION, ON SUBJECTS  
SELECTED OUTSIDE OF BOOKS.**

Discriminate, by informal definition, some of the following pairs of words : —

*Work* and *Exercise*.

*Pity* and *Sympathy*.

*Fun* and *Sport*.

*Wisdom* and *Knowledge*.

*Conversation* and *Talking*.

*News* and *Gossip*.

*Culture* and *Polish*.

*Thought* and *Feeling*.

Write two or three paragraphs on any one of the following topics, showing points of difference in the ideas contrasted : —

Formal and Informal Calls.

Real Poetry and Sham Poetry.

Games of Skill and Games of Chance.

The Waltz and the Two-Step.

Explain, by elaborated definition, the following terms : —

A School Diploma.

Slang.

Good Breeding.

"Dig."

Charitable Judgment.

"Stunt."

School Loyalty.

"Graft."

Write a generalized description of some of the following subjects : —

The City Back Yard.

The Country Store.

The College Girl's Room.

Sunday in the Country.

**Criticism.**—Another form of exposition is criticism. This is an advanced kind of composition, in that it requires thoughtful expression of taste and judgment. As applied to books, it presupposes discriminating appreciation of the beauties and excellences of good literature. The aim of book reviews is not to give bare statements of personal preference, but to analyze the character of the books under consideration.

The subjects for critical reviews are not limited, however, to books. Critical reports of concerts, of oratorical contests, or of discussions in important assemblies, call for careful use of the judgment as well as orderly arrangement of material. In general, a well-constructed review should contain a concise statement as to the subject to be considered; then the subject should be explained in detail; finally, the review should clearly set forth the reasons for praise or for censure.

**How to write a Book Review.**—A good book review should suggest the relative importance of the book in question; it should give a brief summary of the subject-matter covered; and, most important of all, it should include the comments of the reviewer on the book. The first part may state why the book deserves notice, and may also suggest its general purpose. The summary requires skill in concise narration or exposition; for instance, if the book is a story, the setting and the main events should be indicated. If, however, the work to be reviewed is an essay, a brief statement of the author's general plan in developing his subject should be given. The critical part of the review is open to the greatest variety of treatment: it may

include a grouping and contrasting of characters ; it may refer to striking points in the book ; or it may comment on geographical or social background ; it may also make mention of errors, but it should by all means call attention to points of excellence. In fact, it should give a just estimate of the book.

One of the best-known book reviews is that of Macaulay upon Southey's edition of the *Pilgrim's Progress*. The review begins with a notice of the engravings of the book. Some of these are complimented, others are not. Indeed, considerable space is given to a sharp criticism upon the work of one artist. The writer then comes to the subject-matter of the book itself. He begins : —

“The characteristic peculiarity of the *Pilgrim's Progress* is, that it is the only work of the kind which possesses a strong human interest. Other allegories only amuse the fancy ; the allegory of Bunyan has been read by thousands with tears.”

The reviewer then goes on to specify the different well-known allegories, — *The Vision of Mirza*, *The Contest between Rest and Pleasure*, *The Faerie Queene*, — and compares them to the *Pilgrim's Progress*. He continues : —

“Dr. Johnson, all whose studies were desultory and who hated, as he said, to read books through, made an exception in favor of the *Pilgrim's Progress*. That work, he said, was one of the two or three which he wished longer. . . . In the wildest parts of Scotland the *Pilgrim's Progress* is the delight of the peasantry. In every nursery it is a greater favorite than *Jack the Giant-Killer*. Every reader knows

the straight and narrow path as well as he knows a road in which he has gone backward and forward a hundred times. This is the highest miracle of genius, that things which are not should be as though they were; that the imaginations of one mind should become the personal recollections of another. And this miracle the tinker has wrought. The wicket gate and the desolate swamp which separates it from the City of Destruction; the long line of road, as straight as a rule can make it; the Interpreter's house, and all its fair shows; the prisoner in the iron cage; the palace, at the doors of which armed men kept guard, and on the battlements of which walked persons clothed all in gold; the cross and the sepulchre; the steep hill and the pleasant arbor; the stately front of the House Beautiful by the wayside; the low green valley of Humiliation, rich with grass and covered with flocks, all are as well known to us as the sights of our own street."

In this way the reviewer recounts the story to the end of the book. He then continues:—

"We follow the travellers through their allegorical progress with interest not inferior to that with which we follow Elizabeth from Siberia to Moscow, or Jeanie Deans from Edinburgh to London. Bunyan is almost the only writer that ever gave to the abstract the interest of the concrete. . . . The *Pilgrim's Progress* undoubtedly is not a perfect allegory. The types are often inconsistent with each other, and sometimes the allegorical disguise is altogether thrown off. But we do not believe that any man, whatever might be his genius, could long continue a figurative history without falling into many inconsistencies. The best thing, on the whole, that an allegorist can do, is to present to his readers a succession of analogies, each of which may separately be striking and happy, without looking very nicely

to see whether they harmonize with each other. This Bunyan has done, and the effect which the tale produces on all persons, learned and unlearned, proves that he has done it well."

### EXERCISE.

Write a review of any one of the books in the list of college entrance requirements.

Write a review commending a popular play, and another severely condemning the same.

Give an account of one of your favorite books. Tell the circumstances under which you first read it, and indicate the reasons that make the book attractive.

Give a critical account of a school debate.

Write a report of a recitation.

Write a report of a concert, for a daily newspaper.

Give a critical account of a game of foot-ball, showing why victory went to one side and defeat to the other.

Write an account of a lecture that you have heard.

Give a report of a sermon, showing why it was impressive or otherwise.

Give an account of a club meeting of some kind, adding criticisms.

**School Essays and School Orations.** — The school essay and the school oration are alike, in that each represents a short but complete discussion of the author's views on a definite subject. The preparation of either demands from the pupil most careful reflection. He may understand all the laws of exposition in regard to the presentation, but the real task remains : he must have thoughts to present.

**The Theme.** — First of all, the pupil must find a subject suited to his liking. If he is so unfortunate as to try one that does not especially interest him, he can scarcely hope, in presenting it, to interest others. Moreover, if after reflection he believes that his is the right point of view, his words will carry the ring of sincerity, which goes a long way in winning the considerate attention of reader or listener.

After he has selected his subject, the writer should think of the various points of view from which it may be regarded, and then determine which of these views is most inviting to him. For instance, the general subject "Lawn Tennis" might attract his fancy. As he reflects, it may occur to him that the subject might be treated from a technical point of view, with the purpose of emphasizing the scientific way of playing the game. Again, it might be treated historically, by setting forth the origin of the game, and the various changes that have come about with time. Then it may occur to him that compared with modern out-door games, lawn tennis is best of all. It calls into play many muscles, without unnatural strain. It offers almost no risks of injury to the body. It furnishes opportunity for forethought, skill, and agility. It is a pretty game to watch. Having no time limits, it is not a strain on the nervous system, like basket-ball and foot-ball; on the contrary, it has the advantage of giving an opportunity for social intercourse; at the same time, the score so frequently reaches a critical point, that often the game becomes very exciting. Some such line of reasoning may lead the writer to form the definite purpose of showing that lawn tennis is an ideal out-door game.

A part of his work in constructing his plan will be to reject those thoughts that do not bear directly on his purpose. Unless the theme or qualified subject be constantly borne in mind, he will be liable to ramble aimlessly. Hence his readers cannot easily follow the trend of his thought. In planning a composition, nothing else is quite so important as the grouping of thoughts around one central idea—the theme. Such planning gives to the whole composition the essential quality of effective discourse, the quality of *unity*.

**Arrangement of Material.** — The next principles to be considered in the working out of the theme are those that govern mass and coherence. Mass has to do with the nice arrangement of material; it makes the writer pause to consider how he should approach his subject in the beginning, at what point he can most effectively leave it, and how he shall arrange the proportions of his work. Coherence requires that the connection between successive parts of the composition be unmistakable. If the writer masses his material judiciously, he will place near the end that part which deserves distinction. Other topics will be more or less emphasized according to the number of paragraphs he devotes to them and the degree of emotion he expends in developing them. Coherence, the second principle which has to do with arrangement, is secured by logical sequence and a skilful use of transitional phrases.

**The Beginning.** — The theme is usually announced at the beginning. But occasionally the writer has reasons for withholding it. Sometimes, at the outset, he may

allude to the occasion that has called forth the composition; or he may clear away false notions of the subject. Another way, one most common, is to begin by defining the limits of the subject to be discussed.

**The End.** — It is a safe rule for the beginner to restate the theme, at the end, in a form either fuller and more explicit, or shorter and more epigrammatic than the form in which it appeared at the beginning. A concise summary is of no value in a conclusion, unless it reveals a distinct climax, which may be effective if it suggests unmistakably the point toward which the discussion has been leading.

**How to write a School Oration.** — The general plan of an oration is the same as that of an essay; but there exists a subtle difference between the two which grows out of the fact that one is to be read, while the other is to be spoken. The essay assumes a reader with ample time to re-read, consider, compare, and reflect; the oration implies an audience which must be won, whose attention must be arrested and held, which is easily bored, and which demands that a speaker shall have something to say. The value of an oration depends upon the speaker's power to put his thought into fitting words, to free it from all dead weight, to make every word alive with meaning, and never to use one word more than he needs. This does not mean that the orator should never repeat his words; he frequently does repeat them again and again, but he should do so for a definite purpose, — either for clearness or for emphasis.

**Length of a School Oration.** — A school oration should be short. Seven or eight hundred words are ample; one thousand should be the extreme limit. More than that wearies an audience, and a wearied audience is never an appreciative one. An oration does not need to be long in order to be effective. Lincoln's Gettysburg speech contains but two hundred and sixty-six words, and it is considered the most notable oration produced in this country during the latter half of the nineteenth century. It was delivered at the dedication of the National Cemetery, Gettysburg, Pennsylvania, November 19, 1863 : —

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or to detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, —

that we here highly resolve that these dead shall not have died in vain, — that this nation, under God, shall have a new birth of freedom, — and that government of the people, by the people, for the people, shall not perish from the earth.

**The Law of Language.** — An orator should always consider his audience, and his language should be such as they can understand. For any audience the simplest words that will express the thought are best. Simple, direct sentences and clear, straightforward paragraphs are best. An orator should marshal his sentences as if they were soldiers, — in orderly lines — in balanced positions — he should hurl them into climaxes — align them into periods. Here and there they may advance in regular order, but that is only that they may take up later a commanding position and carry the burden of the thought.

The length of the theme limits the number of ideas that it can express. One central thought clearly and symmetrically developed is much better than two or three vaguely or carelessly treated. An oration should consist of an introduction, the development of the central thought, the climax, and the conclusion.

**The End of an Oration.** — After the climax, the end should come as soon as the symmetry of the composition will permit. An inability to stop is a curious idiosyncrasy of many speakers. Many persons who otherwise would be most acceptable weary their audiences and destroy the effect of what they have already said, because they cannot or will not stop at the appropriate time. After the climax, every unnecessary word weakens the force of all that has preceded.

**SUBJECTS FOR ESSAYS AND ORATIONS.**

In each case, before beginning to write, the writer should limit the subject selected to a particular theme.

**Subjects relating to Patriotism.**

Patrick Henry.	John C. Calhoun.
Irving.	John G. Whittier.
Henry Clay.	Thomas H. Benton.
Daniel Webster.	James Russell Lowell.

**Achievements of Distinguished Historic Characters.**

Julius Cæsar.	Cortés.
William the Silent.	Von Moltke.
Frederick the Great.	Louis Kossuth.
Napoleon Bonaparte.	Bismarck.

**Significance of Great Battles.**

Marathon.	Pultowa.	Yorktown.	Sadowa.
Hastings.	Waterloo.	Gettysburg.	Sedan.
Defeat of Burgoyne at Saratoga.			Manila.

**Work of Art Lovers.**

William Morris.	John Ruskin.
Burne-Jones.	Artistic Book-binders.

**Questions of Policy.**

Monroe Doctrine.  
 Extension of our Territorial Possessions.  
 Subsidy for our Merchant Marine.  
 Our Need of a Great Navy.  
 Methods of Benevolence.  
 Need of Greater Centralization of Power in the United States Government.  
 Municipal Control of Public Utilities.

**Public Services of Distinguished Englishmen.**

Oliver Cromwell.	Horatio, Lord Nelson.
William Pitt, the Great Commoner.	William E. Gladstone.
Charles George Gordon.	Edmund Burke.

**Subjects of Comparison.**

Stage-coach and Automobile.

Benedict Arnold and John André.

Rebecca and Rowena.

A Great American City, — this Century and Two Centuries ago.

The American Congressional System and the English Parliamentary System.

**Themes in Exposition of Literary Characters.**

The Industry of Sir Walter Scott.

The Old Age of Milton.

The Poverty of Goldsmith.

The Conversation of Macaulay.

Shakespeare as a Humorist.

Charles and Mary Lamb at Home.

**SUGGESTIONS TO WRITERS OF SCHOOL ESSAYS AND ORATIONS.**

Do not select a subject too large for your information. Abstract subjects are especially difficult.

Form a clear conception of the capacity and previous information of your audience.

Try to keep your mind free from prejudice.

Cultivate intimate acquaintance with your subject. Spend much time with it. Lean upon it. The subject itself will prove to you a better friend than teacher or library.

Refusing to plan your work before you write is like closing the eyes when you go duck-shooting.

Make the introduction brief, direct, and simple in style. If you begin with lofty language, you may end in an anti-climax.

Do not forget that an audience likes entertainment better than instruction.

After your essay or oration is finished, read it over and see if the paragraphs are well connected. In an oration it is a good plan to insert verbal guide-posts that indicate the general direction of thoughts about to be presented.

Do not load biographical orations with facts. Briefly summarize the main incidents in the biography. Emphasize individuality and value of character.

Six or seven pages make a reasonable limit for a school essay or oration. Of all the speeches that you have ever heard, how many have seemed too long? How many too short?

Remember that ignorance and inexperience are obstacles in the way of your success. Patient, painstaking effort can overcome both difficulties.

After all has been said, the greater your interest in your subject, the better your chances for interesting others. Sincere conviction on your part will go a long way in assisting you to convince.

## CHAPTER XI.

### THE HIGHER QUALITIES OF STYLE.

ESSENTIALS OF GOOD STYLE — HIGHER QUALITIES —  
FORCE — EMPHASIS — LIFE — VARIETY — SMOOTH-  
NESS — VALUE OF TRANSLATION.

**Essentials of Good Style.** — A composition may have all the qualities of clearness, unity, and correctness, and yet be ineffective. A good writer must do more than make himself understood; he must be impressive. Good style demands that he use taste and judgment in the choice and arrangement of ideas; words must be chosen with appropriateness; sentences must be arranged with effectiveness; and paragraphs must be smoothly connected.

**Necessity of Revision.** — For securing a good style, revision is indispensable. Possibly, now and then, an experienced writer may make little change in the second copy of a composition; but the ordinary writer must examine his manuscript with the utmost care before he ventures to say that it is finished. He should give himself all the time possible, to avoid being hurried and to secure ample opportunity for revision. If the first copy of a composition can be laid aside for a day or longer, the author will bring fresh critical power to bear upon it in the revision, and during the

interval many improvements will suggest themselves to his mind.

**Higher Qualities of Style.** — Having seen to it that his composition is not lacking in unity and that his sentences are correct and clear, the writer must test his work with regard to higher and particular qualities of style. The end that he has in view will determine which of these particular qualities he wishes to secure, for they do not all invariably enter into all kinds of writing. They are sought rather for occasional ends. The most important of these higher qualities of style are Force, Emphasis, Life, Variety, and Smoothness.

**Purpose of Higher Qualities of Style.** — The purpose of these qualities of style is to rouse and hold the attention of readers or listeners, to stimulate thought, and to sway the feelings. The writer must adapt his style to slow minds as well as to quick minds; hence it is necessary for him, if he would impress, to be full of resources.

**Force.** — It must be clearly understood at the outset that no rules of rhetoric can secure vigor of expression for weak and confused thinking. Behind forceful expression must be clear and strong conviction. On the other hand, the strong convictions of a writer are of little use to his readers if he does not know how to set them forth in appropriate language; he must make his thoughts stand out with striking distinctness. Toward this end, words, phrases, and clauses should be closely scrutinized. Simple words, the every-day

kind, are the most forceful; concrete terms impress more than abstract; and often a comprehensive term may be found which will take the place of many wearisome details. For weighty force, modifiers and relative clauses should be cut away; for terseness of expression, even connectives may be spared; and sometimes a whole phrase or clause may be reduced to an equivalent word.

### EXERCISE.

Make the following sentences more forceful, referring each to some principle suggested in the preceding paragraph.

I intimated to him that this bill, if passed, would eventually bring commercial disaster to a multitude of business corporations.

A limited supply of prevention is equal in value to an ample abundance of remedy.

Throughout his boyhood, manhood, and old age, he was ever faithful to whatever obligation was placed upon him.

He was a worthy, honorable, and courteous gentleman.

George Washington, who was the Father of his Country, died in 1799.

I came and I saw and I conquered.

The book is so written as to bring to the reader a decided sensation of weariness.

Many people went into the edifice.

I shall, with your permission, beg leave to offer some brief observations.

The power to make a statement on any subject briefly, without resorting to many words, phrases, and clauses, is invaluable to the person who has that power.

Reduce the following expressions to single words:—

To look with fixed eyes; as a consequence; affording great pleasure and satisfaction; adapted to excite great fear or dread; causing death or destruction; these things being granted; unwilling to give money to those that need it; pleasant to the taste; existing or being everywhere; offensive to the sight; contributing to life; to eat up rapidly and completely.

**Rhetorical Device for securing Force: Allusion.**—Force is often secured by the use of the rhetorical figure, *allusion*. By referring to some striking incident or character in history or mythology, which illustrates because of resemblance, the writer may enrich without overloading his thought. It is essential to an effective allusion that it shall not only be applicable, but it shall allude to something with which the reader is likely to be familiar. Nothing is more natural than that the mind should find pleasure in recognizing an allusion. To come across, in new literary relations, what is already familiar, is almost as happy a surprise as to meet unexpectedly our own countrymen in foreign lands. Allusion stimulates the memory. If the reader is quick to appreciate the associations which a forceful allusion implies, to him the passage becomes rich in meaning. The secret of force often lies in what is suggested or connoted, quite as much as in what is directly said to the reader.

#### EXERCISE.

Note the following allusions, letting your mind dwell on the association of each:—

Nature hath fram'd strange fellows in her time:  
Some that will evermore peep through their eyes

And laugh, like parrots, at a bag-piper;  
And others, of such vinegar aspect  
That they'll not show their teeth in way of smile,  
Though *Nestor* swear the jest be laughable.

—SHAKESPEARE: *Merchant of Venice*, Act I, Scene 1.

Some village *Hampden*, that with dauntless breast,  
The little tyrant of his fields withstood,  
Some mute inglorious *Milton* here may rest,  
Some *Cromwell* guiltless of his country's blood.

—GRAY: *Elegy written in a Country Churchyard*.

How many cowards, whose hearts are all as false  
As stairs of sand, wear yet upon their chins  
The beards of *Hercules* and frowning *Mars*,  
Who, inward search'd, have livers white as milk!

—SHAKESPEARE: *Merchant of Venice*, Act III, Scene 2.

An *epigram* also conveys a striking thought in few words; often it contains an apparent contradiction, as, "The child is father of the man." Many proverbs are epigrams.

A wit with dunces, and a dunce with wits.

—POPE: *The Dunciad*, Book IV.

Too low they build, who build beneath the stars.

—YOUNG: *Night Thoughts*, Book VIII.

He's armed without that's innocent within.

—POPE: *Epistle to Satires*.

Sin has many tools, but a lie is the handle which fits them all.—HOLMES: *The Autocrat of the Breakfast-Table*, Chapter VI.

**Emphasis.**—Emphasis in style denotes a kind of impressiveness obtained by an appropriate arrangement of words, phrases, clauses, sentences, and paragraphs. The emphasis of paragraphs is accomplished

by the position, length of treatment, and degree of emotion used in developing them. Introductory phrases, likewise, may indicate special distinction; such as, "Of equal importance," "Not less weighty," "Beyond question," "The most striking." The general principles underlying the rules for increasing emphasis are most easily understood by examining in the sentence the emphasis of words, phrases, and clauses.

**Emphasis of Words, Phrases, and Clauses.** — The emphatic places of a sentence are the beginning and the end. The problem, then, in most cases, is to arrange the part to be emphasized so that it will fall in one of these two places. As the normal order of the English sentence has the subject near the beginning, the subject would attract attention if moved toward the end; the predicate likewise gains emphasis by being placed first. In the same way adjectives and adverbs placed after the words they modify, instead of before them, are made conspicuous. If the writer wishes to foster the reader's expectation by keeping the sense incomplete till the very end of the sentence, he may use the periodic structure. This requires that all if-clauses, when-clauses, and participial or adjective phrases come in the first part of the sentence. The end of a sentence is the chief place of distinction.

**Rhetorical Devices for securing Emphasis: Repetition.** — The simplest method of emphasizing a word is to repeat it. In prose, repetition often rounds out a period; in poetry, it serves to emphasize the burden of the refrain. Skilfully handled, it is a source of power. For example : —

The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented, from principle, in all parts of the empire; not peace to depend on the judicial determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in principles purely pacific.

—BURKE: *Conciliation with the Colonies*.

O the dreary, dreary moorland, O the barren, barren shore!

—TENNYSON: *Locksley Hall*.

Sometimes the very length and strength of a word emphasizes the thought. For example:—

What though the field be lost?  
All is not lost; the unconquerable will,  
And study of revenge, immortal hate  
And courage never to submit or yield.

—MILTON: Satan's Speech in *Paradise Lost*, Book 1.

Fourthly, this method of ransom by auction, unless it be universally accepted, will plunge you into great and inextricable difficulties.

—BURKE: *Conciliation with the Colonies*.

### EXERCISE.

Revise the following sentences, so as to produce effects in emphasis:—

As soon as I have read the paper I will return it to you.  
Emphasize time-clause.

The Jewish nation, of all nations in the annals of history, is the most interesting.

Emphasize the subject.

The mystery of life and death is great.

Emphasize predicate adjective.

She became desirous to escape from his inspection, conscious that her choice was one which Johnson could not approve.

Emphasize the adjective *conscious*.

The interest which Johnson's new associates took in him was increased from the very peculiarities which seemed to unfit him for civilized society, — his gesticulations, his rollings, his puffings, his mutterings, the strange way he put on his clothes, the ravenous eagerness with which he devoured his dinner, his fits of melancholy, his frequent rudeness, his occasional ferocity.

Make this sentence periodic. Change the voice of the verb.

Indicate the natural and the emphatic positions for the phrases and clauses in brackets, in the following passages:—

[In America] the love of freedom itself is hardly less [in America] than the love of money [in America].

[In due time] the party [in due time] was landed at the Royal Gardens [in due time].

[Whosoever will], let him [whosoever will] take the water of life freely.

**Irony.** — Another way of forcefully arresting attention, and thus emphasizing the single thought, is to use deliberately words which seem to mean one thing but clearly suggest a meaning quite different, — often the exact opposite. Such a use of words is called *Irony*. This rhetorical figure is suited to spoken rather than to written discourse, as the true meaning is then conveyed by the tone of the voice. Thus:—

And it came to pass at noon, that Elijah mocked them, and said, Cry aloud: for he is a god; either he is talking,

or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked. — *I Kings* xviii, 27.

The speech of Mark Antony, *Julius Caesar*, Act III, Scene 2.

The speech of Lennox, *Macbeth*, Act III, Scene 5.

**Rhetorical Devices of Arrangement for Securing Emphasis.** — The principle of nice arrangement extends through all the parts and stages of composition. In the sentence, the two devices most frequently applied are *Climax* and *Antithesis*.

**Climax.** — Climax demands such an arrangement of the parts of the sentence that they shall have a gradual upward progress, according to the intensity and importance of the thought. For example: —

To bind a Roman citizen is an outrage; to scourge him an atrocious crime; to put him to death is almost parricide; but to crucify him, — what shall I call it?

— CICERO: *Oration against Verres*.

**Antithesis.** — When one idea is contrasted with another, each is emphasized. Antithesis, like climax, is found not only in the structure of phrases and sentences, but also in larger ways in contrasted moods, characters, and scenes. It is one of Macaulay's favorite devices. Most frequently it appears in the balanced sentence.

Generalization is necessary to the advancement of knowledge; but particularity is indispensable to the creations of the imagination. — MACAULAY.

If the comparison be continued in a group of balanced sentences, we have the figure known as *Parallel*.

Compare the two plans. This I offer to give you is plain and simple. The other full of perplexed and intricate mazes. This is mild; that harsh. This is found by experience effectual for its purposes; the other is a new project. This is universal; the other calculated for certain colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard. Mine is what becomes the dignity of a ruling people, gratuitous, unconditional, and not held out as a matter of bargain and sale. I have done my duty in proposing it to you.

—BURKE: *Conciliation with the Colonies.*

**Parallel Constructions.** — The use of parallel constructions often makes it easy for the mind of the reader to seize upon the main thought to be emphasized. Periodic sentences whose subordinate clauses are similar in grammatical form are particularly effective, especially in spoken discourse.

*When I contemplate* these things; *when I know* that the colonies in general owe little or nothing to any care of ours, and that they are not squeezed into this happy form by the constraints of watchful and suspicious government, but that, through a wise and salutary neglect, a generous nature has been suffered to take her own way to perfection; *when I reflect* upon these effects, *when I see* how profitable they have been to us, I feel all the pride of power sink, and all presumption in the wisdom of human contrivances melt and die away within me. My rigor relents. I pardon something to the spirit of liberty.

—BURKE: *Conciliation with the Colonies.*

### EXERCISE.

Compare the arrangement of the phrases or clauses italicized in the following contrasted passages, and determine which form is preferable :—

Our royalist countrymen were not heartless, dangling courtiers, bowing at every step, *who simpered at every turn.*

He once more extended his hand to Robin Hood with assurance of full pardon and future favor, *as well as that he was firmly resolved* to restrain the tyrannical exercise of forest rights.

Our royalist countrymen were not heartless, dangling courtiers, bowing at every step *and simpering at every turn.*

He once more extended his hand to Robin Hood with assurance of full pardon and future favor, *as well as of his resolution* to restrain the tyrannical exercise of forest rights.

**Series.**— The arrangement of the several terms in a series may be a matter of great rhetorical value. In the case of single words, the terms may be arranged according to their length, the shortest coming first, the longest last, so that the result is simply a harmonious sound. A sentence which contains a series arranged in a climax holds the attention of the reader. The series may be composed of phrases or clauses, as well as of single words.

Nor, we are convinced, will the severest of our readers blame us if on an occasion like the present we turn for a short time from the topics of the day to commemorate, in all love and reverence, the genius and virtues of John Milton, the poet, the statesman, the philosopher, the glory of English literature, the champion and the martyr of English liberty. — MACAULAY: *Essay on Milton*.

Periodic sentences whose component parts are arranged in a climax are especially strong.

If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long

contending ; if we mean not basely to abandon the struggle in which we have been engaged and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained—we must fight.

— PATRICK HENRY : Speech before the Virginia Convention.

**Life.** — No set rules can impart life to discourse. It is the most subtle and the most essential quality of style, depending chiefly upon the personality of the writer. There are, however, certain forms of expression which a vigorous and earnest mind naturally appropriates to itself. The effect of these forms is worth study. Ordinarily they are treated as simple figures of speech. An attempt on the part of the beginner to cultivate a steady use of these figures would result in bringing about a forced and stilted style. On the other hand, it may be helpful to examine the various uses of these simple figures of speech. Their force depends upon their appropriateness ; that is, the associations aroused should awaken a train of thought befitting the subject.

**Simile and Metaphor.** — The writer who is quick to discern resemblances will often suggest much that is helpful to the reader's imagination, by the use of comparisons. But a mere comparison is not necessarily a figure of speech. Similes and metaphors require that the objects compared belong to different classes. This requirement makes it possible for the point of resemblance to stand out the more boldly. Thus, if a man is compared to a lion, the points of difference are so many that the mind readily seizes upon the main point of resemblance, — courage. Writers who can use good similes and metaphors stimulate the reader, because

there is a certain delight that comes to him in recognizing the point of likeness. It is necessary, then, that the word used figuratively should be better known than the object which is being explained, otherwise the connotations are dim and unimpressive. Similes are appropriately used for illustrative value, metaphors for securing concise vividness. Metaphors are stronger than similes because they merely imply the comparison, whereas similes clearly express it by using some word of likeness.

### EXERCISE.

Note the various effects produced by the use of similes and metaphors in the following extracts:—

Many a night I saw the Pleiads, rising through the mellow  
shade,  
Glitter like a swarm of fire-flies tangled in a silver braid.

—TENNYSON: *Locksley Hall*.

The clouds were pure and white as flocks new shorn,  
And fresh from the clear brook; sweetly they slept  
On the blue fields of heaven.

—KEATS: “*I stood tiptoe upon a little hill.*”

Now Morn, her rosy steps in the eastern clime  
Advancing, sowed the earth with orient pearl.

—MILTON: *Paradise Lost*, Book v.

His legions, angel forms, who lay entranc’d  
Thick as autumnal leaves that strow the brooks  
In Vallombrosa, where the Etrurian shades,  
High over-arch’d, embower.

—MILTON: *Paradise Lost*, Book I.

The school was kept by a conscientious prig of the ancient system, who did his duty by the boys intrusted to

his care, — that is to say, we were flogged soundly when we did not get our lessons. We were put in classes and thus flogged on in droves along the highway of knowledge, in much the same manner as cattle are driven to market; where those that are heavy in gait, or short in leg, have to suffer for the superior alertness or longer limbs of their companions. — IRVING: *Tales of a Traveler: Buckthorne.*

Morn in the white wake of the morning star  
Came furrowing all the orient into gold.

— TENNYSON: *The Princess*, Canto III.

It is a beauteous evening, calm and free;  
The holy time is quiet as a Nun  
Breathless with adoration.

— WORDSWORTH: *Sonnets.*

Numb were the Beadsman's fingers, while he told  
His rosary, and while his frosted breath,  
Like pious incense from a censer old,  
Seem'd taking flight for heaven, without a death,  
Past the sweet Virgin's picture, while his prayer he  
saith.

— KEATS: *The Eve of St. Agnes.*

This fine old world of ours is but a child  
Yet in the go-cart. Patience! Give it time  
To learn its limbs: there is a hand that guides.

— TENNYSON: *The Princess*, *Epilogue.*

And ice, mast-high, came floating by,  
As green as emerald.

— COLERIDGE: *Rime of the Ancient Mariner.*

Here are sweet peas, on tiptoe for a flight:  
With wings of gentle flush o'er delicate white.

— KEATS: "*I stood tiptoe upon a little hill.*"

A violet by a mossy stone  
 Half hidden from the eye!  
 Fair as a star, when only one  
 Is shining in the sky.

— WORDSWORTH: *"She dwelt among the untrodden ways."*

Night's candles are burnt out, and jocund day  
 Stands tiptoe on the misty mountain tops.

— SHAKESPEARE: *Romeo and Juliet*, Act III, Scene 5.

Boston State-House is the hub of the solar system. You couldn't pry that out of a Boston man, if you had the tire of all creation straightened out for a crowbar.

— HOLMES: *The Autocrat of the Breakfast-Table*, Chapter VI.

The rank is but the guinea's stamp;  
 The man's the gowd [gold] for a' that.

— BURNS: *For a' That and a' That*.

I wandered lonely as a cloud  
 That floats on high o'er vales and hills,  
 When all at once I saw a crowd,  
 A host of golden daffodils;  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.

— WORDSWORTH: *The Daffodils*.

I like to meet a sweep,—understand me,—not a grown sweeper,—old chimney-sweepers are by no means attractive,—but one of those tender novices, blooming through their first nigrity, the maternal washings not quite effaced from the cheek,—such as come forth with the dawn, or somewhat earlier, with their little professional notes sounding like the *peep peep* of a young sparrow; or liker to the matin lark should I pronounce them, in their aerial ascents not seldom anticipating the sunrise?

I have a kindly yearning towards these dim specks —  
poor blots — innocent blacknesses —

I reverence these young Africans of our own growth —  
these almost clergy imps, who sport their cloth without  
assumption; and from their little pulpits (the tops of  
chimneys), in the nipping air of a December morning,  
preach a lesson of patience to mankind.

— LAMB: *Essays of Elia*.

The western waves of ebbing day  
Rolled o'er the glen their level way;  
Each purple peak, each flinty spire,  
Was bathed in floods of living fire.

— SCOTT: *The Lady of the Lake*.

**Epithet of Comparison.**— Sometimes a comparison is  
condensed into a compound adjective or epithet imply-  
ing comparison. For example, the *Ox-eyed Juno* of  
Homer, or, as Tennyson says,—

I stole from court  
With Cyril and with Florian, unperceiv'd,  
*Cat-footed* through the town, and half in dread  
To hear my father's clamor at our backs.

— *The Princess*, Canto 1.

### EXERCISE.

Note the effect of the epithets in the following quotations:—

The breezy call of *incense-breathing* Morn,  
The swallow twitt'ring from the straw-built shed,  
The cock's shrill clarion, or the echoing horn  
No more shall rouse them from their lowly bed.

— GRAY: *Elegy written in a Country Churchyard*.

Neptune, besides the sway  
Of every salt flood and each ebbing stream,

Took in, by lot 'twixt high and nether Jove,  
 Imperial rule of all the *sea-girt* isles,  
 That, like to rich and various gems, inlay  
 The unadorned bosom of the deep.

—MILTON: *Comus*.

See what a grace was seated on this brow :  
 Hyperion's curls; the front of Jove himself;  
 An eye like Mars, to threaten or command;  
 A station like the herald Mercury,  
 New-lighted on a *heaven-kissing* hill;  
 A combination, and a form, indeed,  
 Where every god did seem to set his seal,  
 To give the world assurance of a man.

—SHAKESPEARE: *Hamlet*, Act III, Scene 4.

**Personification and Apostrophe.** — When a metaphor goes so far as to imply a resemblance between an inanimate object and a person, so that the thing is treated as if it had life, we have *personification*. If the figure becomes still bolder, by directly addressing the object as if it could be talked to, we have *apostrophe*. An illustration of such apostrophe is the line,

Roll on, thou deep and dark blue ocean, roll.

Sometimes the term is also applied to addressing the absent as if present, a use of the figure suitable only to a very impassioned form of prose or poetry.

#### EXERCISE.

Note the effect of these figures in the following selections: —

Near yonder copse, where once the garden smiled,  
 And still where many a garden-flower grows wild.

—GOLDSMITH: *The Deserted Village*.

Right against the eastern gate  
 Where the great sun begins his state,  
 Rob'd in flames and amber light,  
 The clouds in thousand liveries bright.

— MILTON: *L' Allegro.*

Let not Ambition mock their useful toil,  
 Their homely joys and destiny obscure;  
 Nor Grandeur hear with a disdainful smile,  
 The short and simple annals of the poor.

— GRAY: *Elegy written in a Country Churchyard.*

I weep for Adonais — he is dead!  
 O weep for Adonais! though our tears  
 Thaw not the frost that binds so dear a head!  
 And thou, sad Hour, selected from all years  
 To mourn our loss, rouse thy obscure compeers,  
 And teach them thine own sorrow, say: with me  
 Died Adonais; till the Future dares  
 Forget the Past, his fate and fame shall be  
 An echo and a light unto eternity!

— SHELLEY: *Elegy on John Keats.*

O Scotia, my dear, my native soil!  
 For whom my warmest wish to Heaven is sent!  
 Long may thy hardy sons of rustic toil  
 Be blest with health, and peace, and sweet content!

— BURNS: *The Cottar's Saturday Night.*

Hail to thee, blithe spirit!  
 Bird thou never wert,  
 That from heaven, or near it,  
 Pourest thy full heart  
 In profuse strains of unpremeditated art.

— SHELLEY: *To a Skylark.*

Milton! thou shouldst be living at this hour:  
 England hath need of thee; she is a fen  
 Of stagnant waters: altar, sword and pen,  
 Fireside, the heroic wealth of hall and bower,  
 Have forfeited their ancient English dower  
 Of inward happiness. We are selfish men;  
 O! raise us up, return to us again;  
 And give us manners, virtue, freedom, power.  
 Thy soul was like a star, and dwelt apart:  
 Thou hadst a voice whose sound was like the sea:  
 Pure as the naked heavens, majestic, free,  
 So didst thou travel on life's common way,  
 In cheerful godliness; and yet thy heart  
 The lowliest duties on herself did lay.

— WORDSWORTH: *Sonnet to Milton.*

**Metonymy and Synecdoche.** — Metonymy and synecdoche are much alike, in that both suggest an idea by referring to something closely related to that idea. Metonymy calls to mind an accompanying cause or effect, a symbol of the idea, or even some circumstance or condition closely connected with it. For example, —

Death fell in showers.

Here *death* is used to signify the bullets that cause death. The advantage of using the word *death* in place of *bullets* is that it quickly calls to mind the effect of the bullets. It really names the idea and lets the rest go. Synecdoche names only the serviceable part, that which bears on the immediate purpose. For example: —

The factory employs two hundred hands.

Here the word *hands*, used for persons, emphasizes the activity with which the persons are associated, thus reinforcing the thought.

**Interrogation and Exclamation.**—It often adds life to a composition if the writer occasionally expresses his strong assertions in the form of questions. Interrogation as a figure of speech asks a question, not for information, but for strengthening a statement. It is as if the reader were challenged to gainsay it. For examples, study the following passages :—

Canst thou by searching find out God? canst thou find out the Almighty unto perfection? — *Job xi, 7.*

Can storied urn or animated bust,  
Back to its mansion call the fleeting breath,  
Can Honor's voice provoke the silent dust,  
Or Flattery soothe the dull cold ear of Death?  
— GRAY: *Elegy written in a Country Churchyard.*

Breathes there the man with soul so dead  
Who never to himself hath said,  
This is my own, my native land?  
— SCOTT: *The Lay of the Last Minstrel, Canto vi.*

O death, where is thy sting? O grave, where is thy victory? — *I Corinthians xv, 55.*

The use of exclamation in place of simple statement of fact connotes active and vivid feeling. Note the difference between the following sentence-forms :—

Man is a wonderful piece of work. He is noble in reason. He is infinite in faculty. In form and moving he is express and admirable. In action he is like an angel. In apprehension he is like a god. He is the beauty of the world. He is the paragon of animals.

What a piece of work is man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In appre-

hension how like a god! The beauty of the world! The paragon of animals!

—SHAKESPEARE: *Hamlet*, Act II, Scene 2.

**Hyperbole.**—For vigor of conception, hyperbole, or exaggeration, is sometimes effective if wisely used. If, on the other hand, the writer frequently resorts to exaggerations, he runs the risk of having all his statements received with a discount. Then, too, the writer must be careful to see that the hyperbole is unmistakable, or his meaning may be wrongly interpreted. For example, the expression, “He thanked me a thousand times,” would never be interpreted literally, and it is much more vigorous than “He thanked me profusely.” Not infrequently, hyperbole is used for humorous effect; as in Irving’s *Legend of Sleepy Hollow*:—

A small wool cap rested on the top of his [Ichabod’s] nose, for so his scanty strip of forehead might be called.

**Narrative Vividness.**—For narrative vividness it is well to understand the use of the historic present. Young writers are apt to resort to it too frequently; it loses its effect if used in recounting the commonplace parts of the story. When reserved for dramatic moments it is impressive. The writer should remember, also, that it must be used consistently; that is, it must not be mixed with past tenses unless for some very good reason. Another dramatic effect may be secured in narration if, in reporting important conversations, the narrator employs direct discourse. Indirect discourse may be fittingly reserved for conversations of secondary value; to elevate them to the dramatic would be to over-emphasize trifles.

**Effective Description.** — In giving descriptions, the writer should avoid as far as possible the passive voice ; the active adds life, the passive deadens. The use of imitative words adds greatly to the vividness of descriptions. Words of this kind are illustrated in the expressions “hum of the machinery,” “whistling of the winds,” “the crash of falling timber.” When artistically applied in poetry, so that the words suggest sounds, this device is treated as a figure of speech, under the name of *onomatopœia*, which literally means the making of a name to imitate a natural sound. For example, read aloud the following selections, noting the effects produced : —

The moan of doves in immemorial elms,  
And murmuring of innumerable bees.

— TENNYSON : *The Princess*, Canto VII.

In Stygian cave forlorn  
'Mongst horrid shapes, and shrieks, and sights unholy !

— MILTON : *L'Allegro*.

Hear the loud alarum-bells —  
Brazen bells !  
What a tale of terror now their turbulency tells !  
In the startled ear of night  
How they scream out their affright !  
Too much horrified to speak  
They can only shriek, shriek  
Out of tune.

. . . . .

Yet the ear distinctly tells  
In the jangling and the wrangling  
How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells —

Of the bells, bells, bells, bells,  
Bells, bells, bells,  
In the clamor and the clangor of the bells !

— POE : *The Bells*.

That this song of the kettle's was a song of invitation and welcome to somebody out of doors ; to somebody at that moment coming on, toward the snug small home and the crisp fire : there is no doubt whatever. Mrs. Peerybingle knew it, perfectly, as she sat musing before the hearth. It's a dark night, sang the kettle, and the rotten leaves are lying by the way ; and, above all, is mist and darkness, and below all, is mire and clay ; and there's only one relief in all the sad and murky air ; and I don't know that it is one, for it's nothing but a glare ; of deep and angry crimson, where the sun and wind together set a brand upon the clouds for being guilty of such weather ; and the widest open country is a long, dull streak of black ; and there's hoar-frost on the finger-post, and thaw upon the track ; and the ice it isn't water, and the water isn't free ; and you couldn't say that anything is what it ought to be ; but he's coming, coming, coming !

— DICKENS : *The Cricket on the Hearth*.

Sometimes long words add a volume of sound that corresponds to the descriptive value implied in sense ; as, "the multitudinous seas" is more effective than the *broad* or *vast seas*.

In describing traits of character a writer may often suggest names that have come down through history and literature with well-known reputations ; as, "He was a very Solomon for wisdom," or, "He was another doubting Thomas."

**EXERCISE.**

Express the following sentences with more life : —

At any moment, Roderick Dhu could have called to his defence a hundred men with swords.

He was the leader and lawgiver of his generation.

The coat was very large for him.

Her eyes were bright and her hair long.

When the sun sets with thin clouds in the atmosphere, the colors surrounding it are often gorgeous to behold.

The moonlight is, indeed, very pleasant and very quiet in its effect, on this bank.

The young athlete was very strong; his muscles were well developed and he could run very fast.

When Brutus talked with Portia, his face looked very sad, for he was troubled in spirit.

You will surely not refuse to defend your country, now that you see it is in danger.

**Variety.** — Variety of expression is best secured by command of a wide vocabulary, so that it will not be necessary to use again and again the same word. A language like the English, which contains etymological roots from so many sources, furnishes an abundance of synonyms, so that study and wide reading will make it possible for a writer to avoid the monotony of frequent repetitions. A little attention to the matter, too, will prevent him from beginning many sentences with the same order of modifier and subject. After making sure that he has expressed his main idea in the principal clause and his subordinate idea in the dependent clause, he would do well to consider whether it makes any special difference which part comes first. Possibly an adverbial or an adjective phrase at the beginning

will secure pleasing variation. But the most vital means of avoiding sameness of structure is to know the literary value of the long and the short sentence.

**The Short Sentence.** — A short sentence usually contains one concisely worded assertion or question. It is clear; it is rarely incorrect; it is often forcible. It gives the idea at once, definitely, without modification. Such sentences are easily composed. A small group of short sentences is usually agreeable, but a long paragraph made up of short sentences is monotonous and confusing.

**The Long Sentence.** — A long sentence gives opportunity to express an idea with fulness and with all necessary modifications. It is capable of carrying rhythm of sound as well as flow of thought, and may be both strong and harmonious. The chief disadvantage of a long sentence lies in the demand which it makes upon the attention of the hearer or reader. It is more difficult to compose than a short sentence, because modifying clauses tend to disturb unity.

**Proportion of Short and Long Sentences.** — A skilful writer uses both short and long sentences: short sentences to state the thought, long sentences to explain it; short sentences for clearness and strength, long sentences for rhythm and harmony. The proportion of each is a matter of individual taste and judgment. It cannot be said that one is better than the other; both are essential to the finish and grace of a composition. The tendency of present writers is strongly toward the short sentence as the prevailing type. Even the

long sentence of to-day is appreciably shorter than was the long sentence of eighteenth-century writers.

### EXERCISE.

Examine the following paragraphs to determine the effects produced by short and long sentences :—

My idea is nothing more. Refined policy ever has been the parent of confusion, and ever will be so, as long as the world endures. Plain, good intention, which is as easily discovered at the first view as fraud is surely detected at last, is, let me say, of no mean force in the government of mankind. Genuine simplicity of heart is a healing and cementing principle. My plan, therefore, being formed upon the most simple grounds imaginable, may disappoint some people, when they hear it. It has nothing to recommend it to the pruriency of curious ears. There is nothing at all new and captivating in it. — BURKE: *Conciliation with the Colonies*.

Hamlet is as little of a hero as a man can well be ; but he is a young and princely novice, full of high enthusiasm and quick sensibility — the sport of circumstances, questioning with fortune, and refining on his own feelings, and forced from the natural bias of his disposition by the strangeness of his situation. He seems incapable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect — as in the scene where he kills Polonius ; and, again, where he alters the letters which Rosencrantz and Guildenstern are taking with them to England, purporting his death.

— HAZLITT : *The Character of Hamlet*.

**Digression.** — Sometimes there is among writers a seeming tendency to forget for a time the exact topic upon which they are writing, and to insert in their

compositions sentences and paragraphs which have a bearing on the general subject, but which have very little to do with the particular topic under consideration. When this is done too frequently, or when it becomes a serious obstacle to the flow of thought, it proves to be a defect ; otherwise it may have rhetorical value, adding variety to the strictly logical train of thought. An illustration of a decided digression is furnished in the elegy of *Lycidas*, when Milton inveighs against the English clergy.

**Litotes.** — A very simple device for securing variety of assertion is that of denying the opposite. It amounts to making the statement less offensive ; as, “ He is not perfect,” is another way of indicating that a man has faults.

**Smoothness.** — Good connections go a long way toward securing smoothness. It is especially necessary that transition from paragraph to paragraph be easy and natural. Agreeable sound, moreover, is an important consideration. The writer should carefully discriminate as to the sounds that may be repeated and those that may not, and he should avoid harsh combinations.

**Value of Translation.** — The effort of taking pains in translating another tongue into the English language brings its reward. The student who daily tries to express in English idiom his Latin, Greek, French, or German text, is doing much toward mastering smoothness of style ; on the other hand, the student who is satisfied with a slovenly rendering of these texts is slowly parting with what contributes to grace and finish in his mother-tongue.

## CHAPTER XII.

### ARGUMENTATION.

INDUCTIVE REASONING — UNDERLYING PRINCIPLE OF ALL INDUCTIVE REASONING — LITERARY FORM OF INDUCTIVE REASONING — PROPOSITIONS — DEDUCTIVE REASONING — THE SYLLOGISM — ANTECEDENT PROBABILITY — SUPPRESSED PREMISES — ARGUMENT FROM CAUSE — FROM EFFECT BACK TO CAUSE — METHOD OF EXCLUSION — ARGUMENT FROM SIGN — ARGUMENT FROM ANALOGY — TESTIMONY — PROOF — REFUTATION — PERSUASION — DEBATE — SCHOOL DEBATE — HOW TO PREPARE FOR A SCHOOL DEBATE.

WHENEVER one person tries to influence others to think as he thinks or to do as he wishes, he finds it necessary to give reasons. It is not enough simply to express his own convictions; he must give the basis on which they rest. He must answer the question, "Why should we do this?" or, "Why should we think that?"

If we investigate, we shall find that behind all of our beliefs and conclusions there lie in our minds certain reasons for them. These may be good or they may be bad; they may be sufficient to support the conclusion or they may not. The process of stating these in such a way as to set up in another's mind a train of thought that will lead him to reach the conclusion that we have reached, is called *Argumentation*.

**EXERCISE.**

Write the reasons why you believe the following statements: —

Dark clouds betoken rain.

All creatures that have wings can fly.

Snow falls in winter only.

All large children go to school.

Every one who rides in the street-car must pay fare.

Make a list of conclusions which you have recently tried to induce some one else to accept; and give the result of your efforts, by answering the following questions: —

Did you succeed?

What reasons did you give?

Did your hearer accept all your reasons as good?

Were all your reasons good?

Did you make a personal appeal?

Did you choose an opportune time to present the subject?

If you were debating on the following subjects, which side would you take, and why?

Athens or Sparta in the Peloponnesian war.

Rome or Carthage in the Punic wars.

Napoleon Bonaparte or the Allies in the Napoleonic wars.

Germany or France in the war of 1870.

Japan or Russia in the war of 1904.

The above list may be indefinitely enlarged. It is suitable only for those who have studied history.

Give reasons why you would like to follow any one of the following occupations: —

Of a farmer — teacher — merchant — doctor — miner — clerk — lawyer — sailor — soldier.

**Inductive Reasoning.** — We all have in mind certain general truths which we accept, and we rarely concern

ourselves to think how we obtained them. Examples of such truths are : —

All who study will improve.  
All fish live in water.  
Every one should learn to read and write.  
Diligence gives success.  
Honesty is the best policy.

If we ask ourselves how we gained these general truths, we shall find that in every case they are conclusions drawn from experience, either our own or that of others ; usually from our own experience strengthened by that of others. This kind of reasoning we call *inductive*.

#### EXERCISE.

Give the experiences which have led you to believe the following conclusions true.

All circuses are interesting and attractive.  
All young creatures love to play.  
Every bird sleeps with its head under its wing.  
Nasturtiums grow best in sunny locations.  
Industrious people are successful.  
Hickory nuts are delicious.  
All of Dickens' stories have many characters.  
Longfellow's poems are chiefly narrative.  
Whittier's poems are intensely patriotic.  
Long school hours are undesirable.

**Underlying Principle of Inductive Reasoning.** — If we further investigate the foundation of our general conclusions, we shall find that they are all based upon the principle which is taken for granted whenever we draw a general conclusion from a number of separate experi-

ences ; that is, whenever we reason inductively. The principle is this : —

*What is true of several members of a class is true of that class as a whole.*

This principle is taken for granted because all human experience sustains it ; and so continuous and so uniform has been this experience that when we find a certain condition true of several objects, we say that the same thing is true of the entire class of objects to which these few belong. Because the sun has risen in the east for ages, we believe that it will continue to rise in the east ; because, heretofore, clouds have brought rain, we believe they will continue to do so.

**The Process of Inductive Reasoning.** — The following is the actual process of all inductive reasoning.

- I. Assumption: what is true of several members of a class is true of the class as a whole.
- II. Observation of Facts.
- III. Conclusion.

#### EXERCISE.

Write out in form the reasoning by which you reach the following conclusions : —

Every secondary school of standing has a base-ball team.

Every person should learn to swim.

Delays are dangerous.

Reading newspapers is profitable.

Orderly habits save time.

Necessity is a friend — not an enemy.

Most victories are secured in advance.

We are convinced more quickly by what we see than by what we hear.

Write three proverbs which rest upon a process of induction, and analyze the reasoning involved.

Name several weather prophecies and farming maxims which have an inductive basis.

State several scientific laws in physics, or chemistry, or botany, which seem to you to be conclusions drawn from inductive reasoning. Analyze the reasoning.

**The Literary Form of Inductive Reasoning.** — The literary method of expressing an inductive argument often places the conclusion first, and afterwards the instances from which this conclusion is drawn. This is a reversal of the mental process, but it seems to be the best way to hold the attention and lead the mind of another to the desired conclusion. The following examples will illustrate : —

The voices of animals have a family character not to be mistaken. All the Canidæ bark and howl; the fox, the wolf, the dog, have the same kind of utterance, though on a somewhat different pitch. All the bears growl, from the white bear of the arctic snows to the small black bear of the Andes. All the cats *miau*, from our quiet fireside companion to the lions and tigers and panthers of the forest and jungle. This last may seem a strange assertion; but to any one who has listened critically to their sounds and analyzed their voices, the roar of the lion is but a gigantic *miau*. Again, all the horses and donkeys neigh; for the bray of the donkey is only a harsher neigh, pitched on a different key, it is true, but a sound of the same character, — as the donkey himself is but a clumsy and dwarfish horse. All the cows low, from the buffalo roaming the prairie, the musk-ox of the arctic ice-fields, or the yak of Asia, to the cattle feeding in our pastures. — LOUIS AGASSIZ : *Lowell Institute Lectures*.

Let us draw a lesson from Nature, which always works by short ways. When the fruit is ripe, it falls. When the fruit is despatched, the leaf falls. The circuit of the waters is mere falling. The walking of man and all animals is falling forward. All our manual labor and works of strength, as prying, splitting, digging, rowing, and so forth, are done by diuts of continual falling, and the globe, earth, moon, comet, sun, star, — fall forever and ever.

— EMERSON : *Spiritual Laws*.

### EXERCISE.

Arrange in form Agassiz's inductive argument by which he reaches his general conclusion, that

The voices of animals have a family character not to be mistaken.

Note the number of examples which he gives as a basis for his conclusion.

Arrange Emerson's argument in form.

Support the following conclusions with examples that occur to you : —

Yet I doubt not through the ages one eternal purpose runs,  
And the minds of men are broadened with the process of  
the suns.

— TENNYSON : *Locksley Hall*.

The man who seeks one thing in life, and but one,  
May hope to achieve it before life is done ;  
But he who seeks all things, wherever he goes,  
Only reaps from the hopes which around him he sows,  
A harvest of barren regrets. — OWEN MEREDITH : *Lucile*.

Labor is rest from the sorrows that greet us,  
Rest from all petty vexations that meet us.

— OSGOOD : *Labor*.

**Value of an Induction increased by Wide Experience.** — Observation will show that inductive conclusions vary in value from virtual certainty to remote probability. The probability of a general conclusion is increased in proportion as the number of instances from which it is established is enlarged. An induction drawn from very few instances can be nothing more than a probability. For example, the conclusion,

In latitude 40° the sun rises daily in the east, is based upon the experience of mankind through a period of ages. The number of individual instances is so great, that is, the sun has risen so many times in the east, that the general proposition may be said to express certainty.

A conclusion as to the best soil for the cultivation of rose bushes based upon the observation of ten bushes could be nothing more than probability; but if a thousand bushes in different locations were observed, the conclusion might be almost certainty; because, although in the case of ten bushes some other influence besides soil might have been powerful, this could hardly be true in the case of a thousand bushes.

**Inductive Conclusion changed from General to Limited Form.** — A general inductive conclusion becomes a limited inductive conclusion whenever one instance is found that contradicts it. For example, the general proposition,

Every bird sleeps with its head under its wing, is sound, until a bird is found which does not sleep in that position; then the general proposition is overthrown, and in its place stands,

Many birds sleep with head under wing.

That is, the observed cases warrant a limited conclusion only.

**Kinds of Propositions.**—General truths are stated in the form of general or universal propositions, either affirmative or negative; specific truths in the form of particular propositions, either affirmative or negative.

All men are mortal  
is a general affirmative proposition.

No fishes live on land  
is a general negative proposition.

This plant is a geranium  
is a particular affirmative proposition.

This plant is not a rose  
is a particular negative proposition.

**General Affirmative Propositions.**—As we have already seen, there are few general propositions which can be accepted without reservation, because very rarely can anything be positively asserted about an entire group of objects. There are, nevertheless, many general propositions which are true in most instances and which we accept. The exceptions to them must be considered as they appear.

All who study will improve  
is a general proposition, true for all except those mentally or physically incapable of improvement.

A fruitful source of unsound reasoning is the assumption that because a general proposition is true, its

converse is also true. As a matter of fact, its converse is usually false.

All men are mortal  
is true ; but its converse,

All mortal beings are men,  
is obviously not true. In any case, the converse is an entirely new proposition and must be judged by itself.

#### EXERCISE.

Determine whether the following general propositions are always true or true only in most instances.

All men are mortal.  
All snow is frozen water.  
All birds can fly.  
Every bird has feathers.  
No fish can fly.  
No figs grow on thistles.

Write the converse of these general statements, and determine if these converse statements are true.

Write several propositions of the following kinds : general negative ; particular affirmative ; particular negative ; general affirmative.

Write the converse of these, and determine in each case if the converse is true.

**Inductive and Deductive Reasoning.**— In our study of reasoning processes, heretofore, we have noted individual facts or experiences, and from these have tried to establish general conclusions. We have seen that the greater the number of particular cases observed, the more likely is the conclusion to be true.

Sometimes we reason in another way. We accept a general conclusion as true, and then proceed to establish

this conclusion in particular cases. What is true of all men is true of one man. What is true of all roses is true of one rose. This kind of reasoning is called *deductive*.

The two methods may be defined as follows: Inductive reasoning proceeds from many particular instances to establish a general truth. Deductive reasoning accepts the general truth and proceeds to establish it in a particular instance. The one proceeds from the particular to the universal; the other from the universal to the particular. For example, the observation of hundreds of roses may lead us to conclude:

All roses have prickly stems.

This is our general truth. Accepting it we assert that the stem of the rose which is standing in a vase is prickly, though we have not touched it. This is reasoning from the universal to the particular. As a matter of fact, we reason in this way continually; we are daily accepting general conclusions and making judgment in particular cases under them.

**The Syllogism.**—In order to place the parts of a deductive argument clearly before the mind, so that one may see exactly what is asserted, just what is taken for granted, how much the argument will prove, and where the errors, if any, really are, logicians use a logical formula called the *syllogism*.

The syllogism consists of two propositions called *premises*, together with a third proposition, which is a truth deduced from them. This third proposition is called the *conclusion*.

<i>Major Premise</i>	. . .	All fish live in water.
<i>Minor Premise</i>	. . .	This creature is a fish.
<i>Conclusion</i>	. . . .	This creature lives in water.

The major premise in this example is a general affirmative proposition ; the minor premise and the conclusion are particular affirmative propositions. The predicate of the major premise is called the *major term* ; the subject of the minor premise is the *minor term* ; and the term which appears twice in the premises is the *middle term*. In the entire syllogism each term appears twice. Each term is expressed throughout the syllogism in the same form of words. In order that the syllogism shall produce a logical conclusion, it is necessary that the middle term should be used in a universal sense at least once.

In this example, *live in water* is the major term. *This creature* is the minor term. *Fish*, the term that appears twice in the premises, is the middle term. Observe that the middle term, *fish*, does not appear in the conclusion.

The syllogism is merely a form ; when used in a discussion, the validity of all its statements cannot be established, unless the meaning of all the words is clearly understood.

The essential points to be determined in a syllogism are : —

Is the general proposition true ?

Is the particular proposition true ?

Is the particular object under consideration really included in the class to which it is assigned ?

Is there any universal assertion made concerning the class to which this particular object belongs ?

Let us test by these requirements the following syllogism : —

All fish live in water.  
This creature is a fish.  
This creature lives in water.

We find that the major premise is true; that the minor premise is true; and that the object, *a fish*, is included in *all fish*; so that the conclusion is true; for what is asserted of all fish is obviously true of one fish.

Suppose, however, that our major and minor premises are as follows : —

All fish live in water.  
This creature lives in water.

We cannot rightfully conclude that this creature is a fish; as a matter of fact, it may be a tadpole.

Applying our tests, we see that in the major premise the only universal assertion is concerning *all fish* and that the minor premise says nothing about *a fish*; it mentions *a creature that lives in the water*.

Again, suppose that our major and minor premises read as follows : —

All creatures that live in the water are fish.  
This is a creature that lives in the water.

The logical conclusion would follow : —

This creature is a fish.

The creature, however, may be an oyster, and we should at once assert that the major premise is not true and that from false premises no conclusion could rightfully be drawn.

**EXERCISE.**

Name the major premise, the minor premise, the major term, the minor term, the middle term, and give the conclusion to complete each of the following syllogisms. Note carefully whether or not a conclusion can be reached, and in each case state reasons.

All unripe apples are unwholesome.

This apple is unripe.

All men are mortal.

Nicholas is mortal.

All tigers belong to the cat family.

This Angora kitten belongs to the cat family.

All first-year high school pupils study algebra.

This girl is a first-year high school pupil.

All butterflies can fly.

This insect is a butterfly.

Some Germans are deep thinkers.

This man is a German.

Give the general propositions implied in the following statements:—

Automobiles should be excluded from the public roads because they frighten horses.

Long-distance running races are injurious, for they strain the heart.

Give in the form of a syllogism the reasoning which directs the acts indicated:—

Locking the door of a city house after a person goes out.

Taking an umbrella when one goes to walk on a cloudy day.

Closing the eyes when trying to memorize a lesson.

Sowing seeds in the spring instead of in the summer.

Buying a card of tickets for rides on the street-car, instead of paying coin for each ride.

**Antecedent Probability.** — The argument of antecedent probability is a common form of deductive reasoning. The conclusion in this case is an inference based upon something which we already know. For example, a charge of embezzlement is made against a man who has been known for years as an upright citizen. Without knowing any of the facts in the case, we argue that the charge is not true, for his past life contradicts it.

The argument of antecedent probability in this instance may be stated in the form of a double syllogism: —

This man's acts that we do not know are probably the same as his acts that we do know.

This act is one of his acts that we do not know.

This act is probably the same as his acts that we do know.

All his acts that we know are honorable.

This act is probably like the acts we know.

This act is probably honorable.

Although this argument establishes nothing beyond probability, nevertheless it cannot be broken down except by evidence.

#### EXERCISE.

Follow out the argument of antecedent probability in the following cases : —

Wherefore, if God so clothe the grass of the field, which to-day is, and to-morrow is cast into the oven, shall he not much more clothe you, O ye of little faith? — *St. Matthew* vi, 30.

Are not two sparrows sold for a farthing? and one of them shall not fall on the ground without your Father. But the very hairs of your head are all numbered. Fear ye not therefore, ye are of more value than many sparrows.

— *St. Matthew* x, 29–31.

**Suppressed Premise.** — It rarely occurs in literature that a syllogism is fully stated. Sometimes only the minor premise is stated ; sometimes the minor premise and the conclusion. The major premise is usually taken for granted, and because it is taken for granted much unsound reasoning is accepted by those who would be perfectly competent to detect the sophistry if the entire argument were placed before them.

An example of suppressed premise is found in Macaulay's *Essay on Milton*, where he argues that the enjoyment of poetry is the sign of a certain unsoundness of mind. The argument is really a syllogism with the major premise suppressed. It is as follows : —

Perhaps no person can be a poet, or can even enjoy poetry, without a certain unsoundness of mind, if anything which gives so much pleasure ought to be called unsoundness. By poetry we mean not all writing in verse, nor even all good writing in verse. By poetry we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colors.

Stated in the form of a syllogism, the argument appears as follows : —

All who yield to illusions are to a certain degree of unsound mind.

Poets and lovers of poetry are persons who yield to illusions.

Poets and lovers of poetry are to a certain degree of unsound mind.

The conclusion is the only part of the syllogism that is clearly expressed. If you accept the premises you must accept the conclusion ; the only way to deny

Macaulay's conclusion is to deny one or both of his premises.

Another illustration of the suppressed premise is furnished in Burke's *Speech on Conciliation*. At the point where he states that Parliament must decide either to make concessions to the colonies or not to make them, he proceeds to recount the number of inhabitants in the colonies, the extent of England's export trade with them, the extent of their agriculture, and the value of their fisheries. Each of these points is the minor premise of a syllogism. In the first of these the omitted major premise, in brackets, fills out the syllogism.

[All communities made up of many inhabitants are worthy of consideration and concessions.]

The colonies are communities of many inhabitants.

The colonies are worthy of consideration and concessions.

This conclusion he assumes but does not formally state.

If the major premise is accepted as true, Burke's conclusion is inevitable and must be accepted.

**Argument from Cause.** — Arguments from cause include those propositions which, if they were granted, would account for the result. The test is to grant the proposition to be true; then, if this proposition will account for the condition, the reasoning is an argument from cause. A general statement of it would be: —

If A is B, then C is D.

When we know that A is B, then we can assert that C is D.

An example of this kind of reasoning is the following: —

If a child puts his hand into boiling water, it will be scalded

If it is known to be true that the child did put his hand into boiling water, this fact will account for the scalded condition of his hand and would be an example of a conclusive argument from cause.

If the man takes poison, he will die.

It may be true that the man has taken poison, and the probability is that he will die; but that is by no means certain, because he may not have taken sufficient poison to produce death, or he may have taken an antidote immediately. The cause may exist, but the result may be prevented.

In any argument from cause, we must always look for the modifying influences which will affect the result. It is also true that a given cause may be adequate to produce several results; in that event we can reach no conclusion. For example, an automobile runs over a child; this fact is a cause, but the effect may be one of several. He may be killed; his leg may be broken; his arm may be broken; or he may escape injury. All that can be asserted from the cause is a probable result; the cause exists, but the effect is unknown and must be established by knowledge, not by argument. We must consider an argument from cause as establishing probability only.

#### EXERCISE.

In the following cases of argument from cause, which of the causes establish probability only? Does any one establish certainty?

If the child goes to school, he will learn to read.

After the sun rises, it will be hot.

If the wind blows hard, there will be high waves in the lake.

If you water your plants, they will grow.

If a man deals justly, he will establish a character for integrity.

If you love animals, you will treat them kindly.

If you have learned your lesson, you can recite it.

If you eat that box of candy, you will have a headache.

If you sit in a draught, you will take cold.

**Argument from Effect back to Cause.**—The attempt to argue from effect back to cause leads to much unsound reasoning. The source of error lies in the fact that many different causes may be adequate to produce a given effect, so that it is impossible to tell which cause produced the effect. Consequently, when we are reasoning back from the effect to the cause, it is quite possible for us to select as a cause something that had nothing whatever to do with the effect. Only when we know that one cause and one alone could have produced the effect, can we reach a certain conclusion. We say :—

There is ice on the pond, therefore the temperature must have fallen to 32° F.

The ice on the pond is an effect, and we name the only cause that is adequate to produce that effect. The temperature of 32° F. is not only a cause; it is at the same time a condition without which the ice could not be there.

Assuming a particular cause from a given effect is an error that appears again and again in popular argumentation.

We may say :—

If John has had his breakfast, he is not hungry.

We may know that John is not hungry ; but we should hesitate to assert positively from that fact that he has just had his breakfast ; he may have just had his dinner, or he may be ill.

All that the argument from effect to cause can legitimately give is probability, unless the cause selected is also a condition.

As an example of an effect which might be produced by several different causes, take that of an apple falling from a tree.

POSSIBLE CAUSES.	EFFECT.
It may be ripe. It may be diseased. The wind may have torn it from the branch. Some one in the tree may have dropped it.	The apple falls.

From the effect, *the apple falls*, no one cause can be asserted absolutely. The possible causes must be considered by the aid of testimony or observation.

### EXERCISE.

Name several causes that might produce the result in each of the following instances :—

A fire in a business block.

The plants in the garden are dead.

The Russians were defeated by the Japanese.

The X foot-ball team won the game.

Edward was made president of his class.

Harvard University is an institution of high rank.

The boy has taken cold.

The school was dismissed for a day.

**Method of Exclusion.** — The method of reasoning by which we arrive at the probable cause is that of *exclusion*.

We consider and rule out, one after another, each possible cause, as either not present or not working. In the case of the falling apple, the possible causes may be narrowed to one or two. If the time is early summer, the apple is not ripe. If no one was in the tree, it was not thrown down. If the air is quiet, it was not torn off by the wind. One cause alone remains, the apple is diseased. If upon investigation it is found to have been stung, then the probable cause becomes the certain cause.

The method of exclusion is used in general argument when we wish to prove that a given plan is the best for a certain purpose. We seek to prove that every other plan is unsatisfactory. Burke uses this method in his *Speech on Conciliation*, when, having set forth the uncontrollable spirit of liberty which existed in the colonies, he goes on to say that there are but three modes of procedure. These are : —

To change that spirit by removing its causes ;  
To prosecute it as criminal ;  
To comply with it as necessary.

Burke proceeds to show, first, that the causes cannot be removed ; second, that to prosecute this spirit of liberty as criminal is “inexpedient and inapplicable.” Then, assuming that he has excluded the first and the second modes of procedure, he goes on to the conclusion that the third mode, “to comply with the demands of this spirit of liberty as necessary,” is established. But every student of history knows that the majority

of the English Parliament did not agree with Burke in the exclusion of the second mode of procedure.

**Error of Confounding Sequence of Events with Cause and Effect.** — Another fruitful source of error lies in confounding sequence of events with cause and effect. One event may precede another without being the cause of it. Because a pupil loses his book upon the street-car, it is not fair to consider the fact of his riding as the cause of the loss.

**Argument from Sign.** — Arguments from sign are often used as proof. If two conditions always occur together, the presence of one is the sign of the presence of the other. The American flag floating above one or both wings of the Capitol at Washington is the sign that either the House or the Senate, or both houses of Congress, are in session ; hence the raised flag is taken as proof that legislative business is being transacted beneath it. Gray hair is a sign of age, and it may be taken as a proof of age unless some other cause can be established for its existence. The value of argument from sign varies through strong probability to certainty.

#### EXERCISE.

How do you know that a man on the street is a policeman? A letter carrier? A soldier?

What indicates that a vessel in mid-ocean is English, American, or French?

What would you conclude concerning a man who is pictured with a crown on his head? A child who wears spectacles? A flag at half mast? A man with a crutch? A red light in the roadway? The tolling of a church bell?

**Argument from Analogy.**— Another form of reasoning not strictly either deductive or inductive is the argument from analogy: the argument from history. In effect it says that like causes have like results, and its value depends upon the extent and degree of the likeness. We find an example of this kind of argument in the famous speech of Patrick Henry, when he cried out,

Cæsar had his Brutus, Charles the First his Cromwell, and George the Third — may profit by their example.

The advantages of this method of argument are that it is popular with audiences ; it gives opportunity for a speaker to display his wit or his learning ; it is valuable in many cases where a full deductive or inductive argument is impossible ; and it is especially valuable in any endeavor to forecast the future conditions of individuals or nations. The following is an excellent example : —

Money is now exactly what mountain promontories over public roads were in old times. The barons fought for them fairly ; the strongest and cunningest got them ; then fortified them ; and made every one who passed below pay toll. Well, capital now is exactly what crags were then. Men fight fairly (we will at least grant so much, though it is more than we ought) for their money ; but, once having got it, the fortified millionaire can make everybody who passes below pay toll to his million, and build another tower of his money castle. And I tell you, the poor vagrants of the roadside suffer now quite as much from the bag-baron as ever they did from the crag-baron. Bags and crags have just the same result on rags. — *RUSKIN: Crown of Wild Olives.*

**Weakness of the Argument from Analogy.** — Danger lurks in the use of this argument. The things that are com-

pared must be alike in those respects for which they are compared, otherwise the argument has no value; and the most that an argument from analogy can give is probability.

**Testimony.** — The three rules of testimony are easily understood and readily accepted.

*First*, the person giving testimony should be capable of observation.

*Second*, he should be able to report accurately what he has observed.

*Third*, he should have a desire to tell the truth.

Yet so heedless are we all, so treacherous is memory, so slight a thing may render incapable a person who ordinarily is capable of accurate observation, that the unsupported testimony of one person is rarely, if ever, accepted as conclusive proof. But if this testimony is corroborated by that of others, or is supported by circumstantial evidence, the probability that it is true is greatly strengthened. The danger of relying upon the unsupported testimony of a single witness has been recognized throughout the history of mankind. The great law-giver of the Israelites, Moses, enjoined : —

At the mouth of two witnesses, or three witnesses, shall he that is worthy of death be put to death; but at the mouth of one witness he shall not be put to death.

— *Deuteronomy* xvii, 6.

One witness shall not rise up against a man for any iniquity, or for any sin, in any sin that he sinneth: at the mouth of two witnesses, or at the mouth of three witnesses, shall the matter be established. — *Deuteronomy* xix, 15.

In weighing the value of testimony, it is necessary to make careful distinction between matters of fact and matters of opinion; between what a witness knows and what he believes. The one may be very valuable, the other wholly worthless.

**Proof.**—It is evident from a review of the different forms of argument that probability is about all that they are capable of giving. Proof then, as we use the term in ordinary affairs, means something less than certainty. We may be certain in mathematical demonstrations, but not in human affairs. Nor should the laws of science, obtained by induction, be accepted as absolute; they stand until new discoveries overthrow them.

**Refutation.**—Refutation is simply a special application of argument. It is the subjection of an opponent's argument to destructive analysis. The fundamental questions in refutation are: How do you know? Granted the statement is true, what of it? Refutation denies premises, attacks the arguments of the other side as fallacious, questions the sufficiency of the proof as a whole, and suggests counter propositions.

#### EXERCISE.

Determine the form of argumentation used in the following:—

Seest thou a man diligent in his business? He shall stand before Kings. — *Proverbs* xxii, 29.

Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock:

And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock. — *St. Matthew* vii, 24, 25.

Some circumstantial evidence is very strong, as when you find a trout in the milk. — EMERSON: *Thoreau*.

If the line AB is not equal to the line CD, it must be longer or it must be shorter. We have proved that it is not longer—we have also proved that it is not shorter; consequently it must be equal to CD.

If thou hast run with the footmen, and they have wearied thee, then how canst thou contend with horses?

— *Jeremiah* xii, 5.

I consider a human soul without education like marble in the quarry, which shows none of its inherent beauties until the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, and vein that runs through the body of it. — ADDISON.

But was Cleopatra at Rome at all? The only real evidence for her presence there is to be found in a few words of Cicero: "Reginæ fuga mihi non molesta."—"I am not sorry to hear of the flight of the queen." There is nothing to show that the "queen" was the Egyptian queen. Granting that the word Egyptian is to be understood, Cicero may have referred to Arsinoë, who was called Queen as well as her sister, and had been sent to Rome to be shown at Cæsar's triumph. — FROUDE: *Life of Cæsar*.

Robert Toombs' boastful statement that he would call the roll of his slaves under the shadow of Bunker Hill Monument, proved that he did not at all understand the spirit of the North.

Brutus is wise, and were he not in health  
He would embrace the means to come by it.

— *Julius Cæsar*, Act II, Scene 1.

When spring comes, there will be flowers in the woods.

The Lord is my shepherd; I shall not want. — *Psalms* xxiii, 1.

Tullia bids me wait till I see how things go in Spain, and she says you are of the same opinion. The advice would be good, if I could adapt my conduct to the issue of events there. But one of three alternatives must happen. Either Cæsar will be driven back, which would please me best, or the war will be protracted, or he will be completely victorious. If he is defeated, Pompey will thank me little for joining him. If the war hangs on, how long am I to wait? If Cæsar conquers, it is thought we may then have peace. Every course has its perils; but I should surely avoid a course which is both ignominious and perilous.

— *CICERO: Letters to Atticus*.

I did send

To you for gold to pay my legions  
Which you denied me. Was that done like Cassius?  
Should I have answered Caius Cassius so?  
When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts;  
Dash him to pieces. — *Julius Cæsar*, Act IV, Scene 3.

Then up and spake an old sailor,  
Had sailed to the Spanish Main,  
“I pray thee, put into yonder port,  
For I fear a hurricane.

“Last night the moon had a golden ring,  
And to-night no moon we see.”

— *LONGFELLOW: The Wreck of the Hesperus*.

**Persuasion.** — In life we often find that by argument alone we cannot induce others to do as we wish. We find that arguments must be reinforced and made acceptable by enlisting the feelings or arousing the emotions of the person to whom they are addressed. This combination of argument and appeal we call *persuasion*; and persuasion contains more of argument or more of appeal, according to the character of both the one who persuades and the one who is to be persuaded.

In dealing with individuals, it is essential to choose a fitting time, to cultivate an agreeable manner, and to see to it that appeals rest upon a sound basis of fact and truth.

In dealing with an audience, it is essential that the speaker and his hearers shall be friendly. In a certain sense an audience is a unit, a great individual. If angry, it must be appeased and won; if sleepy, awakened; if stolid, aroused; if bored, amused; if attentive and interested, entertained or instructed; and under all circumstances, an audience should be treated with deference and respect. A successful speaker becomes very sensitive to the mental attitude of his audience.

#### EXERCISE.

The speech of Antony in the play of *Julius Cæsar*, Act III, Scene 2, is a wonderful example of the art of persuasion. Study it carefully so as to answer the following questions:—

Is Antony's audience at first friendly? How does he try to win his hearers? What three arguments does he use to prove that Cæsar was not ambitious? What kind of arguments are they? Do you consider them conclusive? Do

you consider that they show a strong probability? To what feeling does Antony afterward appeal? At what point in the speech does he win his audience? How does he appeal to the self-interest of his hearers? How does he rouse their determination to hear the will? At what point does Antony dare to come out against the murderers? When does he flatter his hearers? What is the value of his reference to the Nervii? What emotions does he excite by his speech beginning, "If you have tears," etc.? What result does he finally attain? Was Antony seeking that end from the first? How does the last paragraph urge the mob to mutiny and rage?

Analyze in a similar way the following speeches:—

An Appeal to Arms. — Patrick Henry.

Rienzi's Address to the Romans. — Mary Russell Mitford.

Speech of Paul before Agrippa. — *Acts* xxv, xxvi.

First Oration of Cicero against Catiline. (This is denunciation, not persuasion.)

Speech of Brutus. — *Julius Caesar*, Act III, Scene 2.

Give persuasive arguments suitable to the following cases:—

To induce your father to send you to college.

To induce your father to permit you to go to work instead of going to college.

That the senior class should buy the high school a remembrance.

That James Patterson should be elected president of the class.

That your class should have a picnic in the woods.

That the scholars should give something, however small, to the poor on Thanksgiving Day.

That every one should bring flowers for use on Decoration Day.

**Argumentative Oration.** — The chief literary form of argument is the argumentative oration. Examples of this form are abundant in the writings of the ancients, as well as in the writings of later times. Demosthenes, Cicero, Burke, Patrick Henry, Webster, and Lincoln are well known as authors of famous argumentative orations. Excellent examples may be found in current Congressional proceedings. A practical way of learning to compose an argumentative oration is to study carefully some good example and afterward use it as a model.

#### EXERCISE.

Write speeches as indicated below : —

A speech that Oliver Cromwell might have made in Parliament, favoring the execution of Charles I.

A philippic, denouncing the course of Benedict Arnold.

A speech that Benjamin Franklin might have made in the Continental Congress, on the wisdom of accepting the peace proposition of Edmund Burke.

A speech made by an Englishman, urging the necessity of conquering Napoleon Bonaparte.

A speech that might be made, asking Congress to appropriate a sum of money for erecting a monument to the memory of Lincoln, Hamilton, or some other statesman.

The speech which the Cassius of Shakespeare's *Julius Cesar* made when he justified the act of the conspirators.

**Debate.** — The form of argumentation found in debate differs in one important particular from that commonly used in the ordinary affairs of life. In ordinary argument only two persons are concerned, — the one who presents the arguments and the one to whom they are presented. Generally these two persons are represented

by the speaker and his audience, or by the writer and his reader. The speaker, that is, the one who presents the arguments, does his best to make his hearer or hearers believe as he believes; whatever objections there may be to his opinions are either expressed by an individual hearer or remain as a resisting influence in the minds of the audience.

In a debate, however, there are concerned not only the speaker and the audience as before, but in addition the speaker's opponent,—one who expresses all the objections that might exist in the minds of the hearers. In a debate the objections to the speaker's view no longer lie more or less passively in the minds of the audience, but are brought forward, expressed and emphasized by one whose aim is to prevent the audience from reaching the conclusion which the speaker desires. There are, then, as participants in a debate, the speaker, his opponent, and the audience. The speaker represents the affirmative side of the question, his opponent the negative side, and in school debates the audience is represented by selected persons, called judges, who decide upon the merits of the argument presented by each side.

**School Debate.**—It is evident that appeals to feeling and emotion which are so powerful in real life are almost, if not entirely, ruled out of a school debate. The chief value of debate as a school exercise is the opportunity that it gives to each speaker to determine the value of his arguments. It leads to clear thinking, to direct expression, and tends to develop ease and self-possession before an audience.

**How to prepare for a School Debate.** — In school debates, according to present usage the debaters are divided into two teams of three speakers each. These are designated the first, the second, and the third speaker for each side ; the first is usually called the leader. The order of debate is as follows : —

- I. Leader on the affirmative side.
- II. Leader on the negative side.
- III. First affirmative colleague.
- IV. First negative colleague.
- V. Second affirmative colleague.
- VI. Second negative colleague.
- VII. Leader of the negative in rebuttal.
- VIII. Leader of the affirmative in rebuttal, who also closes the debate.

In many schools it is now customary to allow each speaker to reply in rebuttal, in order that each member of the team may have practice in extempore speaking.

The length of time given to each speaker is a matter of mutual agreement. The members of each team work together and support one another.

The question for debate should be carefully scrutinized by both sides, and its scope and its meaning understood by each side in exactly the same way. The meaning of every word it contains should be definitely settled. The best and simplest form of a question is the affirmative form.

After the question for debate has been satisfactorily stated each team should begin to work for itself.

**Plan of Study.** — An efficient method of preparation for the debate is, at first, for each team to meet and

apportion the strong points of its case among its speakers; in this way each member of a team will have a definite theme about which to obtain information.

After the separate preparation, each team should meet. All the points should be brought together, arranged and rearranged until they form a body of argument, and at this stage the arguments should be tabulated. In this way each member of the team will clearly understand the value of the line of thought which he is to support; at the same time all the material bearing upon his theme that the others have gathered will be made over to him. Each member now works for a time alone.

Finally, each team should again meet so that the members may discuss the result of their labors, may criticise and strengthen each other's work, and make sure that the entire body of argument is orderly, coherent, strong, and well presented.

Each team should thoroughly understand the strong points of the other side, and should prepare arguments in rebuttal, so as to be ready when occasion offers. The entire argument should not only be tabulated, but each member should write out his argument at length.

**Division of Labor among the Speakers.** — The division of labor among the three speakers is fairly well established by custom. The leader of the affirmative introduces the question, defines the issues, states the affirmative position, and may go on to the support of the main proposition. This speaker should be winning in manner, fair in statement, clear in presentation, and all that he says should be readily understood by the audience.

The leader of the negative has much the same office as the leader of the affirmative, but he has something to attack. Yet inasmuch as he also has a case which is to be supported as a whole against the affirmative, his better course is to state his case clearly and completely at first, and answer as much or as little as seems wise. If he has a proposition to support, he may wisely defer rebuttal arguments to a later time. The second speaker on each side carries on the argument and elaborates it. In practice it seems best for youthful debaters to support their own lines of argument with but little diversion by way of answering the arguments of the opposition. The third speakers should present the final points, and should show that these final points clinch the argument. Immediately following the last negative speaker, the leader of the negative makes the final speech on his side. Here is the place for arguments in rebuttal, here is the place for extempore speaking, here is an opportunity to show readiness, power, adaptability.

The leader of the affirmative is the last speaker. He may summarize the arguments of the affirmative, may refute those of the negative, may definitely state what has been proved. He, too, like the leader of the negative, should be alert, ready, quick to take advantage of errors of the other side ; and it is his duty to bring the debate to an end. From the nature of the case, the closing speeches must be more or less extempore.

The nature of most really debatable questions is such that there are valid arguments in favor of each of the two sides. Each side has its strong and its weak places, and the good debater, like a good general, will know not only the strength and weakness of his own line, but

also the strong and the weak places in the line of the enemy.

One essential truth must never be forgotten, no matter what the subject may be, — that no one can argue well for the affirmative who does not know the negative; and no one can sustain the negative effectively who does not thoroughly understand the affirmative.

### **Tabulation for a School Debate.**

#### *Introduction.*

- I. State the proposition in full.
  - a. Define its terms.
  - b. Give its origin.
  - c. Limit its scope.
- II. State the facts admitted by both sides.
- III. State clearly the special issue of the question; that is, the essential idea or group of ideas involved.

#### *Body of Argument.*

- IV. Arrange material in support of side.
  - a. Main arguments.
  - b. Supporting arguments. These arranged in climax when possible.
- V. Arrange rebuttal arguments to meet the arguments of the other side.

#### *Conclusion.*

- VI. Summarize all the arguments, to show how they lead to a decision for the side presenting them.

**The Judge and the Critic.** — A debate which has been carefully prepared should be presented before a judge and a critic. It is not well that one person should combine the two offices. The judge should consider the arguments and decide for that team which has

presented the strongest and best-arranged body of reasoning. His decisions should be based upon the arguments actually presented by the debaters.

The critic, on the other hand, should consider the quality of English used, the distinctness of articulation, the bearing of the speakers, the minor details of standing and moving. He should place before all the participants the standard of courteous, polished manners, correct and elegant English.

**Questions suitable for Debate.**—The questions best adapted for school debates are questions of policy rather than questions of fact. In cities there are usually municipal questions upon which the citizens are divided in opinion. The two great parties of the country differ about questions of national importance. It is these living questions which make the best subjects for debate.

As a rule, questions of fact are too difficult. That Alcibiades was responsible for the mutilation of the statues of Hermes; that Julius Cæsar desired the crown; that the Northmen discovered America before Columbus, are all questions of fact which cannot be settled absolutely, because the evidence is insufficient; but they can be argued indefinitely. The preparation essential in order to speak intelligently upon such questions is obviously beyond the reach of pupils of the secondary schools.

The following are Mr. Gladstone's Rules for a Speaker's Training:—

Study plainness of language, always preferring the simpler word.

Use short sentences, rather than long ones.

Be careful to speak distinctly.

Test your arguments beforehand, not waiting for critic or opponent.

Seek a thorough familiarity with your subject, and rely upon this to prompt the proper words.

Remember, in order to sway an audience, you must watch it.

**EXERCISE. — SUBJECTS FOR ARGUMENTATION.**

*Resolved : —*

That immigration should be restricted.

That the practice of tipping should be discountenanced.

That intemperance is one of the chief causes of poverty.

That Arctic expeditions should be discouraged.

That a college education is an advantage in a business career.

That a city should own and operate its street railways.

That foot-ball should be retained in high schools and colleges.

That automobile races are barbarous.

That a third term of office for the President of the United States should be made permissible.

That in cities, subways are preferable to elevated railways.

That for general culture the classical education is preferable to the scientific education.

That senators should be elected by the direct vote of the people.

That the honor system in examinations is advisable.

That gymnasium work should be made compulsory in school.

That high school athletics should be under the management of the faculty.

That high school athletics should be under the management of the pupils.

That high school secret societies should be abolished.

That grade crossings should not be permitted.

That military tactics should be taught in the public schools.

## CHAPTER XIII.

### VOLUNTARY READING.

TWO unmistakable evidences of cultivation are the grace with which a person expresses himself and the good judgment he uses in the selection of his reading. Many a conscientious student reads good books from a sense of duty, but it is only when he really enjoys them that they can do him lasting service. The capacity to admire the best in any art is the first step toward developing undiscovered powers ; likewise, the ability to appreciate classic authors represents a significant acquirement in a person's education. Under the guidance of an inspiring teacher such appreciation is easy. The real evidence that a pupil has made some advancement in the cultivation of good taste is this : that when left to himself, he will voluntarily select reading that is worth while.

Reading lists prepared for young people often seem to them unattractive, because so many of the books suggested are chosen from the works of authors who have long been dead ; modern writers, perhaps, may appeal to them more directly. It is nevertheless true that the reputation of classic authors has withstood the test of time, whereas many of the popular books of to-day will to-morrow be forgotten. It is, then, a short-sighted literary economy which confines itself to securing a

knowledge only of authors whose influence and fame are undetermined, instead of becoming acquainted with recognized masters in literary art.

For the student of English, outside reading can do far more than the best of class-room teachers ; it is therefore of supreme importance that he use care in selecting every book that he reads. Circumstances often force him to converse with people knowing less about the English language than he knows himself. Hence it is all the more necessary that he improve every opportunity for cultivating the acquaintance of masters in the art of English expression. The training which they themselves received was in great part not from the schools ; some of them were accounted idle fellows in the recitation room, and out of school spent their hours reading the poets instead of studying lessons. The testimony of many an author calls attention to the fact that the knowledge and practice of the rhetorician's rules do not lead to a mastery of the art of expression. To gain command of the resources of the language, one must be directed and inspired from the outset by the great poets and the classic writers of prose.

To assist the student in his choice of books for outside reading, the list accompanying this chapter has been prepared. It would be a grave error for any one to suppose that all wise persons necessarily like the same books. Diversity in literary taste is marked among professors of literature. Nevertheless, we may agree upon certain broad and general principles which enable us to distinguish a good book from one that is worthless, and among good books to appreciate distinctions in merit.

With a view toward discriminating among pupils of varying ages and abilities, the list submitted has been graded in accordance with the four years of the ordinary high school course. Moreover, the division of literature according to types may perhaps remind lovers of fiction that good stories represent only a small proportion of the standard reading open to every one. It is a well-known fact that a careful and varied selection in the reading of "the best that has been said and thought in the world," has been the means of a liberal education to many a man who has been defrauded of school training. Not only profit, but pleasure, awaits the reader who has once been aroused to cultivate the friendship of books.

In speaking of the best books and their value to the world, John Ruskin says : —

Books of this kind have been written in all ages by their greatest men ; by great leaders, great statesmen, and great thinkers. These are all at your choice and life is short. You have heard as much before ; yet have you measured and mapped out this short life and its possibilities ? Do you know, if you read this, that you cannot read that, — that what you lose to-day you cannot gain to-morrow ? Will you go and gossip with your house-maid, or your stable-boy, when you may talk with queens and kings ; or flatter yourselves that it is with any worthy consciousness of your own claims to respect that you jostle with the common crowd for *entrée* here, and an audience there, when all the while this eternal court is open to you, with its society wide as the world, multitudinous as its days, the chosen, and the mighty, of every place and time ? Into that you may enter always ; in that you may take fellowship and

rank according to your wish; from that, once entered into it, you can never be outcast but by your own fault; by your aristocracy of companionship there, your own inherent aristocracy will be assuredly tested.

# SUPPLEMENTARY READING LIST.—I. POETRY.

	FIRST YEAR.	SECOND YEAR.	THIRD YEAR.	FOURTH YEAR.
NARRATIVE POEMS.	<p>Iliad, Books I, VI, XXII, XXIV, <i>Bryant</i>. Odyssey, Books V, VI, VII, and VIII, <i>Bryant</i>. Sella, <i>Bryant</i>. Lays of Ancient Rome, <i>Macaulay</i>. Evangeline, <i>Longfellow</i>. Tales of a Wayside Inn, <i>Longfellow</i>. Marmion, <i>Scott</i>.</p>	<p>Old English Ballads, <i>Percy</i>. Sohrab and Rustum, <i>Arnold</i>. Idylls of the King, <i>Tennyson</i>. Courtship of Miles Standish, <i>Longfellow</i>. Hiawatha, <i>Longfellow</i>. Lay of the Last Minstrel, <i>Scott</i>. Five Nations, <i>Kipling</i>.</p>	<p>The Nonne Preestes Tale, <i>Chaucer</i>. Faerie Queen, Book I, <i>Spenser</i>. Palamon and Arcite, <i>Dryden</i>. Enoch Arden, <i>Tennyson</i>. The Princess, <i>Tennyson</i>. Tam O'Shanter, <i>Burns</i>. Pike County Ballads, <i>Hag-</i></p>	<p>Divine Comedy, Books XXII, XXIV, <i>Cary's Dante</i>. Paradise Lost, Books I, II, <i>Milton</i>. Lalla Rookh, <i>Moore</i>. Locksley Hall, <i>Tennyson</i>. How they brought the Good News from Ghent to Aix, <i>Browning</i>.</p>
DRAMATIC POEMS.	<p>King John, <i>Shakespeare</i>. William Tell, <i>Schiller</i>. (Bohn Library, Translation.)</p>	<p>As You Like It, <i>Shakespeare</i>. Henry VIII, <i>Shakespeare</i>. Harold, <i>Tennyson</i>.</p>	<p>Midsummer Night's Dream, <i>Shakespeare</i>. Taming of the Shrew, <i>Shakespeare</i>. King Lear, <i>Shakespeare</i>. Twelfth Night, <i>Shakespeare</i>.</p>	<p>Richard III, <i>Shakespeare</i>. Hamlet, <i>Shakespeare</i>. The Tempest, <i>Shakespeare</i>. Much Ado about Nothing, <i>Shakespeare</i>. Strafford, <i>Browning</i>. Ulysses, <i>Phillips</i>.</p>
LYLLIC AND REFLECTIVE POEMS.	<p>Snow-Bound, <i>Whittier</i>. The Last Walk in Autumn, <i>Whittier</i>. The New England Spring—Biglow Papers, <i>Lowell</i>. The Melancholy Days, <i>Bryant</i>. Elegy, <i>Gray</i>.</p>	<p>The Chambered Nautilus, <i>Holmes</i>. Deserted Village, <i>Goldsmith</i>. The Traveller, <i>Goldsmith</i>. Childe Harold, <i>Byron</i>. Pictures from Appledore, <i>Lowell</i>.</p>	<p>In Memoriam, <i>Tennyson</i>. Saul, <i>Browning</i>. Each and All, <i>Emerson</i>. The Problem, <i>Emerson</i>. Rugby Chapel, <i>Arnold</i>. The Present Crisis, <i>Lowell</i>.</p>	<p>Adonais, <i>Shelley</i>. Intimations of Immortality, <i>Wordsworth</i>. Ode to Duty, <i>Wordsworth</i>. Recessional, <i>Kipling</i>. Rabbi Ben Ezra, <i>Browning</i>.</p>
LYRIC POEMS.	<p>Songs found in Collections of Poems :— Household Book of Poetry, <i>Dana</i>. Library of Song, <i>Bryant</i>. American Anthology, <i>Stoddaman</i>.</p>	<p>Poems you Ought to Know, <i>Peattie</i>. Songs by modern writers, <i>Kiley, Field, Stevenson</i>.</p>	<p>Songs of <i>Burns</i>. Songs of <i>Moore</i>. Psalms of <i>David</i>. <i>Faerie's</i> Golden Treasury. <i>Van Dyke's</i> Bird Poems.</p>	<p>Songs from Pippa Passes, <i>Browning</i>. Sonnets from the Portuguese, <i>E. B. Browning</i>. To a Skylark, <i>Shelley</i>. Ode for St. Cecilia's Day, <i>Dryden</i>.</p>

## II. PROSE.

	FIRST YEAR.	SECOND YEAR.	THIRD YEAR.	FOURTH YEAR.
HISTORIES.	The Story of the English. <i>Guerber.</i> Child's History of Eng- land, <i>Dickens.</i> Tales of a Grandfather, <i>Scott.</i> Grandfather's Chair, <i>Haw- thorne.</i>	Boy's King Arthur, <i>La- uer.</i> Short History of the Eng- lish People, <i>Green.</i> Heroes of Asgard, <i>Keary.</i> Pioneers of France in the New World, <i>Parkman.</i>	Conquest of Mexico, <i>Pres- cott.</i> History of England, <i>Mac- aulay.</i> Civil Government, <i>Fiske.</i> History of our own Times, First Set, <i>McCarthy.</i>	The Rise of the Dutch Republic, <i>Molloy.</i> Beginnings of New Eng- land, <i>Fiske.</i> History of our own Times, Second Set, <i>McCarthy.</i> A Literary History of America, <i>Wendell.</i>
	Autobiography, <i>Franklin.</i> Captain John Smith, <i>C. D.</i> <i>Warner.</i> Up from Slavery, <i>B. T.</i> <i>Washington.</i>	Life of Washington Irving, <i>C. D. Warner.</i> Alexander Hamilton, <i>Lodge.</i> Thomas Jefferson, <i>Morse.</i> Caesar, <i>Plutarch.</i> Life and Letters of Na- thaniel Hawthorne and his Wife, <i>Julian Haw- thorne.</i>	Personal Memoirs of U. S. Grant. John Quincy Adams, <i>Morse.</i> Abraham Lincoln, <i>Ober- holzer.</i> Theodore Roosevelt, the Citizen, <i>Ries.</i> Essay on Burns, <i>Carlyle.</i> Essay on Scott, <i>Carlyle.</i> Cicero, <i>Plutarch.</i>	Selections from American Statesmen Series, <i>Morse.</i> English Men of Letters Series, <i>Morley.</i> American Men of Letters Series, <i>C. D. Warner.</i> Lord Clive, <i>Macaulay.</i>
ESSAYS.	Deceplaven, <i>S. O. Jewett.</i> Wake Robin, <i>Burroughs.</i> Little Brothers of the Air, <i>Miller.</i> My Summer in a Garden, <i>Warner.</i>	Excursions, <i>Thoreau.</i> Back Log Studies, <i>Warner.</i> Westminster Abbey, <i>Ir- ving.</i> Behavior and Friendship, <i>Emerson.</i>	Walden Pond, <i>Thoreau.</i> English Traits, <i>Emerson.</i> Autocrat of the Break- fast-Table, <i>Hobbes.</i> Virginitas Puerisque, <i>Ste- venson.</i> Milton, <i>Macaulay.</i> On the Threshold, <i>Man- ger.</i> Essays on Self-Reliance and Compensation, <i>Em- erson.</i> Essays of Elia, <i>Lamb.</i>	Heroes and Hero Worship, <i>Carlyle.</i> Essays on Philosophical Workers, <i>De Quincy.</i> Literary and Social Essays, <i>G. W. Curtis.</i> Education of an American Citizen, <i>Hadley.</i> The American Scholar, <i>Emerson.</i> Sesame and Lilies, <i>Ruskin.</i> Familiar Studies of Men and Books, <i>Stevenson.</i>

# II. PROSE (concluded).

	FIRST YEAR.	SECOND YEAR.	THIRD YEAR.	FOURTH YEAR.
SPEECHES.	<p>Speech at Gettysburg, <i>Lincoln</i>.  Second Inaugural Address, <i>Lincoln</i>.</p>	<p>Speech before the Virginia Convention, <i>Patrick Henry</i>.  Speech before Agrippa, <i>St. Paul</i>.</p>	<p>Farewell Address, <i>Washington</i>.  <i>Hayne's</i> Speech.  Reply to Hayne, <i>Webster</i>.  First Address at Bunker Hill, <i>Webster</i>.  Speeches of <i>Cicero</i> and <i>Demosthenes</i>; selections.  Current speeches by men of our own time.</p>	<p>Public Duty of Educated Men, <i>G. W. Curtis</i>.  <i>Lowell's</i> Public Addresses.</p>
STORIES.	<p>Tales from Shakespeare, <i>Laub</i>.  The House of the Seven Gables, <i>Hawthorne</i>.  Tales of a Traveller, <i>Irrving</i>.  The Last of the Mohicans, <i>Cooper</i>.  The Spy, <i>Cooper</i>.  Christmas Carol, <i>Dickens</i>.  Oliver Twist, <i>Dickens</i>.  Rob Roy, <i>Scott</i>.  The Talisman, <i>Scott</i>.  The Merry Men, <i>Stevenson</i>.  Treasure Island, <i>Stevenson</i>.  Adventures of Sherlock Holmes, <i>Dogile</i>.  The Virginian, <i>Wister</i>.  Court of Boyville, <i>White</i>.  Ben-Hur, <i>Wallace</i>.  Captains Courageous, <i>Kipling</i>.  Stories from Uncle Remus, <i>J. C. Harris</i>.</p>	<p>The Alhambra, <i>Irrving</i>.  Kenilworth, <i>Scott</i>.  David Copperfield, <i>Dickens</i>.  Tom Brown's School-Days, <i>Hughes</i>.  Harold, <i>Bulwer-Lytton</i>.  Jessamy Bride, <i>F. F. Moore</i>.  Little Shepherd of Kingdom Come, <i>Fox</i>.  Cranford, <i>Gaskell</i>.  Innocents Abroad, <i>Clemens</i>.  Sky-Pilot, <i>Connor</i>.  Kidnapped, <i>Stevenson</i>.  The Raiders, <i>Crockett</i>.  John Halifax, Gentleman, <i>Mulock</i>.  A Gentleman of France, <i>Weyman</i>.  Pilgrim's Progress, <i>Bunyan</i>.  Gunnar, <i>H. H. Boyesen</i>.</p>	<p>Westward Ho, <i>Kingsley</i>.  Old Curiosity Shop, <i>Dickens</i>.  Nicholas Nickleby, <i>Dickens</i>.  Last Days of Pompeii, <i>Bulwer-Lytton</i>.  The Newcomes, <i>Thackeray</i>.  Evelina, <i>Burney</i>.  Twice-Told Tales, <i>Hawthorne</i>.  Blaze Trail, <i>White</i>.  Rise of Silas Lapham, <i>Hawells</i>.  Uarda, <i>Ebers</i>.  The Grandissimes, <i>Cable</i>.  Colonel Carter of Cartersville, <i>F. H. Smith</i>.  Rudder Grange, <i>Stockton</i>.  The Gold Bug, <i>Poe</i>.</p>	<p>Phineas Finn, <i>Trollope</i>.  Woodstock, <i>Scott</i>.  Quentin Durward, <i>Scott</i>.  Henry Esmond, <i>Thackeray</i>.  Tale of Two Cities, <i>Dickens</i>.  Romola, <i>George Eliot</i>.  Les Misérables, <i>Hugo</i>.  Lorna Doone, <i>Blackmore</i>.  Judith Shakespeare, <i>Black</i>.  Hypatia, <i>Kingsley</i>.  Sense and Sensibility, <i>Austen</i>.  Dr. Jekyll and Mr. Hyde, <i>Stevenson</i>.  The Marble Faun, <i>Hawthorne</i>.  Hugh Wynne, <i>Mitchell</i>.  Pru and I, <i>Curtis</i>.  In Ole Virginia, <i>Page</i>.  The Call of the Wild, <i>London</i>.</p>



## APPENDIX A.

### CORRESPONDENCE.

---

UNDER this title are included business letters, letters of friendship and courtesy, official letters, and notes of ceremony relating to social functions.

There are certain conventional ways of beginning and ending a letter which with little variation are universally observed. They are classified as follows:—

**The heading**, which includes the address of the writer and the date when the letter is written.

**The introduction**, which gives the name and the address of the correspondent, together with the salutation.

**The conclusion**, which contains the complimentary close and the signature.

**Business Letters.**—In business letters the heading should contain the address of the writer and the date of the letter. These are placed on the right, at the top of the page. The address should be full enough to serve for a letter sent in reply. The date should be clearly written and not too much abbreviated.

The introduction should contain the name and address of the correspondent. The salutation generally takes one of the following forms: *Dear Sir*, *Dear Sirs*, or *Gentlemen*. The salutation may be followed by a colon, a comma, or a comma and a dash. When a business note passes between familiar acquaintances, a less formal tone may be given to the salutation by repeating the name of the person addressed. The business form of salutation for a woman, married or unmarried, is *Dear Madam*. Instead of this the name may be repeated. When two or more women are addressed, *Ladies* is the proper salutation.

The complimentary close of the letter takes one of the following forms: *Yours truly*, *Yours very truly*, *Very truly yours*. The signature should be the full name of the writer, or a formal abbreviation, and should not be accompanied by a title, unless the title is to be used in the return address. A woman signs her own name, indicating in parenthesis how she would have a reply addressed. For example:—

(Miss) *Mary L. Livingston.*

*Jane H. Winfield.*

(Mrs. *H. A. Winfield.*)

A woman signs with her Christian name or initials; never with the title merely, as *Miss Edwards*, *Mrs. Winfield*.

The address on the envelope should be the same as the superscription inside, except that the name of the state is placed below the name of the city or county,—not on the same line. Each line should begin farther to the right than the one above. Periods are used after all abbreviations, but other marks of punctuation may or may not be used.

Business letters should be written on one side of the paper only; it is a good plan to keep a copy of each letter.

The following examples illustrate the form of business letters:—

*52 Main Street, Akron, Ill.*

*September 4, 1906.*

*Mr. James K. Barlow,*  
*Pottsville, Pa.*

*Dear Sir:*

(Body of the Letter.)

*Very truly yours,*  
*John L. Ferguson.*

96 Winter Street, Boston.

January 8, 1906.

Miss Helen M. Johnston,  
Seneca Falls, N. Y.

Dear Madam :

(Body of the Letter.)

Very truly yours,  
George W. Andrews.

**Letters of Friendship.** — In letters of friendship and courtesy, the address and the date, though commonly written at the top, are often put at the end of the letter, on the left.

The introduction contains the salutation only, which depends upon the relationship or degree of intimacy existing between the writer and the one addressed.

The complimentary close varies to suit the circumstances in each case. *Sincerely, Cordially, Affectionately*, are commonly used, with variations prompted by the writer's feelings.

**Official Letters.** — In official correspondence the office is addressed rather than the officer, and the tone of the letter as well as the salutation and complimentary close are extremely formal. For example: —

Newport News, Va.

July 10, 1906.

Consul-General J. G. Blatton,  
Washington, D. C.

Sir, — I have the honor to transmit herewith the report for which you have inquired. Trusting that it will be satisfactory, I am

Very respectfully yours,  
Willard G. Wallace.

**Notes of Ceremony.** — A formal invitation is always expressed in the third person, and the reply should correspond with the invitation in form and style. Invitations to large affairs are usually printed from engraved plates. The following example is given, principally to show the correct form: —

*Mrs. Henry P. Churchill  
requests the pleasure of  
Miss King's company at luncheon  
on Tuesday, January twelfth,  
at half-past one o'clock.  
Bratenahl Lodge.*

The following acceptance and regret show the prescribed forms of reply to such an invitation: —

*Miss King accepts with pleasure Mrs. Churchill's invitation to luncheon for Tuesday, January twelfth, at half-past one o'clock.*

*Miss King regrets that circumstances prevent her acceptance of Mrs. Churchill's invitation to luncheon for Tuesday, January twelfth, at half-past one o'clock.*

Invitations should be promptly answered. Custom dictates this, and consideration requires it. That there may be no mistake, the items as to date and hour of the invitation should be repeated in the reply.

## APPENDIX B.

### PUNCTUATION.

---

**The period** is used:—

To mark the end of a declarative sentence.

To show that a letter or a combination of letters is not a real word, but an abbreviation.

**The colon** introduces something that the previous sentence or clause has definitely prepared for. Thus the colon may introduce:—

A list, an example, a formal quotation.

It may be used after the salutation of a letter.

**The semicolon** has the following uses:—

To separate the principal clauses in a compound sentence, when no conjunction is used. When a conjunction is used, the separation is usually indicated by a comma.

Let no man dare, when I am dead, to charge me with dishonor; let no man attain my memory by believing that I could have engaged in any cause but that of my country's liberty and independence.—ROBERT EMMETT.

To separate clauses when the parts of these clauses are separated from each other by commas.

The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience.—BURKE: *Conciliation with the Colonies*.

To separate clauses in a series, when these clauses are long; or when they are not so closely related in thought as to be separated by commas; or when it is desired to make each clause somewhat emphatic.

Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of Glory shall come in.—*Psalms* xxiv, 9.

The principal office of **the comma** is to point off the lesser divisions of a sentence. It is used in the following ways:

To separate the different clauses of a compound sentence, when there is not sufficient break in the thought to make a semicolon necessary.

A light paddle dips into the lake, a birch canoe glides around the point, and an Indian chief has passed.

To separate a dependent clause from the principal clause in a complex sentence, when it precedes the principal clause. When the dependent clause follows the principal, a comma is usually not needed.

If we were base enough to desire it, it is now too late to retire from the contest. — PATRICK HENRY.

To separate the words or phrases of a series. When these words or phrases are connected by conjunctions, no commas are required. When only the last two are connected by a conjunction, a comma precedes the conjunction; upon this point, however, usage is not uniform.

It is the spirit of the English Constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the empire, even down to the minutest member. — BURKE: *Conciliation with the Colonies*.

Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner.

— DICKENS: *Christmas Carol*.

To mark off adverbs and adverbial phrases when these are at the beginning of a sentence or are not closely connected with the context.

There was, as usual, a crowd of folk about the door, but none that Rip recollected. — IRVING.

Well, honor is the subject of my story. — SHAKESPEARE.

To mark off words or phrases in direct address, or in apposition.

Cold is thy brow, my son, and I am chill. — WILLIS.

Lord Ronald brought a lily-white doe,  
To give his cousin, Lady Clare. — TENNYSON.

Sometimes in the case of a title, or a name, or a noun used to define or restrict, the connection is so close that the comma may be omitted.

Thomson the poet was indolent.

In general to indicate a group of words, whether a phrase or a clause, which is so important that the mind should regard it separately.

To separate the parts of the address and date of a letter.

**The question mark** is placed at the end of every direct question. It is not used with indirect questions.

Why do you neglect your duty?

He inquired, why you neglected your duty.

**The exclamation point** is used after exclamatory words, phrases, and sentences.

Ah! well-a-day! what evil looks

Had I from old and young! — COLERIDGE.

When an exclamatory sentence begins with an interjection, it is usually sufficient to place a comma after the interjection and to reserve the exclamation point until the end of the sentence.

Ho, trumpets, sound a war-note!

Ho, lictors, clear the way! — MACAULAY.

When an unimportant interjection begins a declarative sentence, it is often possible to omit the exclamation point entirely.

Oh, I did not understand you.

**The dash** is used to indicate a sudden change in thought or construction. Two dashes often have the general effect of parentheses.

No — yes — I scarcely know what to say.

Two motives — love of man and love of God — were constant.

**The apostrophe** is used to indicate the omission of a letter or letters; in forming the possessive case; also in forming the plurals of letters and figures.

Doesn't. Mary's book. Two x's.

For **quotation marks**, double inverted commas are used at the beginning and double apostrophes at the end, showing that the matter enclosed between them is a quotation. A single comma and apostrophe used in this way indicate a quotation within a quotation.

Then said Mr. Greatheart: "We need not be so afraid of this valley, for there is nothing to hurt us, unless we procure it ourselves." — BUNYAN.

"Oh! that flagon — that wicked flagon!" thought Rip; "what excuse shall I make to Dame Van Winkle?" — IRVING.

"I wonder," said Mr. Lorry, "that he keeps that reminder of his sufferings about him!" — DICKENS.

Plato having defined man to be a two-legged animal without feathers, he (Diogenes) plucked a cock, and, bringing him into the school, said: "Here is Plato's man." From which, there was added to the definition, "with broad, flat nails."

**The hyphen** is placed between the parts of some compound words. It also marks the division of a word at the end of a line. Words should never be divided except between syllables.

## APPENDIX C.

### PRACTICAL STUDIES IN A FEW OF THE COLLEGE REQUIREMENTS IN ENGLISH.



- The Drama** . . . . . *Julius Caesar.*  
*The Merchant of Venice.*
- The Idyll** . . . . . *Gareth and Lynette.*  
*Elaine.*  
*The Passing of Arthur.*
- The Pastoral** . . . . . *Lycidas.*
- The Narrative Poem.** *The Rime of the Ancient Mariner.*
- The Formal Essay** . *Macaulay's Addison.*
- The Informal Essay.** *Addison's The Sir Roger de Coverley  
Papers.*
- The Biography** . . . *Irving's Life of Goldsmith.*
- The Novel** . . . . . *Icanhoe.*

These studies are designed for use in the class-room after the books have been read and discussed from day to day. The purpose of the questions is to enable the pupil to judge of each book as a whole, with a view toward appreciating the value of literary workmanship.

SHAKESPEARE'S *JULIUS CÆSAR*.

**Setting.** — What is the historical basis of the tragedy? Does Shakespeare depart very much from the facts of history? Compare the number of indoor scenes with the number of outdoor scenes. Would the tragedy as represented on the stage require elaborate scenery and gorgeous apparel? How does this play compare with *The Merchant of Venice* in variety and splendor of stage setting? What features of classic Rome do the scenes call to mind most frequently? Which scene do you think would require the most attention on the part of the stage manager?

**Plot.** — State the plot with no more than one hundred words, centering it around the character of Cæsar; state it again, centering the incidents around the character of Brutus; which way of telling the story seems easier? Why is the play named *Julius Cæsar*? Which three scenes impress you the most? With what incident does the action of the play begin? What incident marks the beginning of the fall of the conspirators? What scenes are sharply contrasted? How does the play prepare our minds to expect a conspiracy against Cæsar? What intimations in the first half lead us to suspect the important part that Antony is to play after the death of Cæsar? Have we any hint beforehand of the skill which Antony shows later in his great speech of Act III, Scene 2? Does the author prepare our minds for the defeat of the conspirators at Philippi? Why does the ghost of Cæsar appear before Brutus rather than before Cassius? Show wherein the construction of the plot makes the play fulfil the requirements of a tragedy. Does the play contain any humor?

**Characters.** — Into what important groups can you divide the characters? Name the leader or the leaders of each

group. Which characters are the most sharply contrasted? What reasons influence Brutus to join the conspiracy? Try to discover the leading motive of Brutus; of Cassius; of Cæsar; of Antony; of Casca; of Cicero; and of Portia. How many women in the play? What effect on the play is produced by having such a large number of men? Point out the various ways in which the character of Cæsar is belittled. Show some of the many ways in which the character of Brutus is exalted. What was Shakespeare's opinion of the Roman populace? Wherein do they differ from a crowd of American citizens? Does this play teach that "the good man who is blind to the signs of the time, may go down in death to no purpose, even as does the felon"? Or does it show that there is glory even in "a losing day," provided a man has tried to do his duty?

**Form.**—What is the verse of the tragedy as a whole? Find illustration of the Alexandrine line in Act I, Scene 2. Do you find rhyme used very often? In what part of the scenes does it occur? Why do the tribunes in Act I, Scene 1, speak in verse, and the common people in prose? Find other examples of prose, and see if you can discover why, in each case, it is used in place of verse.

**Literary Aspect.**—From different parts of the play, select three passages of at least ten lines which you think worth committing to memory; study carefully the figures of speech and allusions therein, in order that you may appreciate the noble dignity of the passages. Make a collection of ten or twelve isolated lines or couplets which you have often heard quoted; do you see why the world has appropriated each? What gives to the play its chief point of interest, — setting, plot, or characters? Which part is more interesting, the first half of the play, or the second half? What use is made of the supernatural? Does it heighten the interest?

To a modern mind, what does Cæsar's ghost represent, when it pursues the soul of Brutus? Is the catastrophe of the play tragic or pathetic? How does *Julius Cæsar* compare in intensity with some other tragedy of Shakespeare that you have read? What would the play lose if it were written in prose? Examine the evidence which attempts to fix the date for the authorship of *Julius Cæsar*. Mention three reasons for Shakespeare's marvellous influence over the minds of men.

#### THEMES FOR ESSAYS.

The Supremacy of Brutus, in 'Julius Cæsar.'

Brutus, — "This was the noblest Roman of them all."

Some of the Mistakes of Brutus.

Brutus, as he was regarded by the Various Characters in the Play.

Cassius as seen through Antony's Eyes, — "Old Cassius still."

Two Romans, — Cassius and Brutus.

Antony, — "A Shrewd Contriver."

Antony, — "A Man of Quick Spirit."

Was Cæsar Right in his Estimate of Cassius?

Cæsar as he appears to the Various Characters in the Play.

An Apology for Cassius.

Portia and Calpurnia as Wives.

The Roman Citizens in the Play.

The Boy Lucius.

#### SHAKESPEARE'S *THE MERCHANT OF VENICE*.

**Setting.** — What kind of background for the play does the name Venice suggest? What aspect of Venice does the Rialto call to mind? What phases of life are emphasized by representing so many of the scenes on the street? Make a collection of geographical terms used in connection with Antonio's ships, to show the extent of his moneyed in-

terests. How many of the persons in this play are known to be very rich? Does the fact in each case add another suggestion of lavishness and splendor? Which scenes are most brilliant? Which scene is most picturesque and romantic? Which scene would be devoid of ornament? Which acts would require most speed on the part of scene-shifters? How are we reminded again and again in the opening scene that Venice is a sea-girt city? Make a collection of phrases from the play illustrating the frequency with which the sea is mentioned. Indicate scenes that show the joyousness and gayety of life in Venice. If Shakespeare had called the play *The Merchant of Rome*, what kind of associations would it call up in your mind? What elements of beauty would it part with? Can you think of any other place in the world that would be better suited to Shakespeare's purpose than Venice?

**Plot.** — Tell the main plot briefly in such a way that it will seem to be a love-story; tell it again so that it will seem to be a hate-story. Which way do you find easier? What character unites the two main stories? Why is *The Merchant of Venice* a good title? Which is more marked in the play, the element of comedy or the element of tragedy? Find the dramatic climax of each element. How does the little story of Jessica and Lorenzo add interest to the main plot? Of what particular value to the play is Act V? State approximately the interval of time covered by the plot. Think of a title for each of the five acts, regarding each act as a part of a connected whole. Do you consider the plot simple or complex?

**Characters.** — Separate the characters into three groups and state your principle of division in thus classifying them. Who is intellectually the most able character in the play? Who is wittiest? Most helpful to others? Most cultivated?

Most extravagant? Jolliest? Most active? Most passive? Most treacherous? Most malicious? Most humorous? Who has the least amount of sense? Which two parts call for the best acting? Which is the more potent cause for Shylock's hatred of Antonio, wrongs shown to his race or wrongs shown to himself? Which feeling for Shylock has Shakespeare aroused in you, pity or contempt? How does the creation of Shylock show Shakespeare at his best? Can you approve of Jessica's actions? Do you see reasons for judging her compassionately? Of the two, which do you like better, Antonio or Bassanio? Which characters seem to you least real? Should all characters be portrayed with equal distinctness? Why should the background figures in a picture be a little dim? In what respect is the art of the playwright similar to the art of the painter?

**Form.** — Why does the dramatist write the greater part of his play in blank verse? If written in prose, could the play have the same dignity? Examine the parts expressed in prose and see if you can discover reasons why they have not been cast in poetic form. Do you like the little songs? Why should not songs be cast in blank verse? Is rhyme suitable to lyric poetry?

**Great Thoughts Emphasized.** — What two characters give utterance to words that make you think most, when you are reading this play? Where do you find the most eloquent expression of protest against race prejudice? Where do you find the most forcible appeal for magnanimity in dealing with our fellow-creatures? Find two lines in Portia's plea to the Jew, which show what proportion of mercy should accompany our exercise of justice.

**Literary Aspect.** — Where, in your judgment, are the most exquisite lines of poetry in this play? Select the

passage that seems to you the most eloquent. What were your reasons for selecting these parts? Make a collection of metaphors chosen from Act I, Scene 1, and Act II, Scene 1; is the imagery extravagant? Does it accord with the general lavishness of the play? Examine carefully Shylock's longest speech in Act III, Scene 1; what rhetorical devices are used which add to the speech force, emphasis, and life? What scene best reveals Portia's lovely womanliness? What scene shows best her remarkable tact? What is the keynote of all Shylock's speeches in the Trial Scene? What is the highest spiritual thought that Portia utters? Why does Shakespeare introduce, in the fifth act, the pretty description of the moonlight and the music? What are the chief reasons that make *The Merchant of Venice* one of Shakespeare's most popular plays?

#### THEMES FOR ESSAYS.

Portia's Suitors.

Was Shylock treated fairly in the Trial Scene?

Portia's Love of Fun.

Tell attractively the Story of Bassanio's Choice.

Tell vividly the Story of the Trial Scene.

The Variety and Contrast of Characters in 'The Merchant of Venice.'

Why I Like 'The Merchant of Venice.'

A Defence of Jessica.

Was Bassanio a Fortune-hunter?

The Prince of Morocco, an Elegant Gentleman.

Was Antonio a Christian Gentleman?

A Defence of Shylock.

The Three Pairs of Lovers.

Gratiano, a Jolly Companion.

Gobbo's Nonsense.

The Three Young Ladies of the Drama.

The Three Young Gentlemen of the Drama.

TENNYSON'S *IDYLLS OF THE KING*.

## I. GARETH AND LYNETTE.

**Setting.** — Why is it appropriate that the events of this story should occur about Easter time? Transpose the description of Camelot, lines 179–193, into prose. In this description notice what details are selected, and give a reason for the selection. In the following descriptions, state reasons for the order which the poet has observed in presenting the details: (1) a near view of Camelot, lines 296–309; (2) the hall, lines 396–410; (3) the pavilion, lines 885–892. Where was Camelot?

**Plot.** — What is the force of the illustration of the falling pine at the beginning of the idyll? Of the figure of the golden eggs, lines 41–70? Tell the story of Gareth's father. What were Gareth's reasons for wishing to be at Arthur's court? State Bellicent's arguments for opposing him. Which had stronger arguments, the mother or the son? On what condition was permission granted him? Why is the bard introduced at the gateway? What does the incident of Gareth's encounter with six men do for the story? How does the incident at the nobleman's house affect your ideas of the characters? Why do the four brothers who are defending the Castle Perilous call their plan "a fool's parable" and "an allegory"? Do you feel satisfied with Gareth's success in his encounter with "the Sun"? Give reasons for your answer. At what point do Lynette's feelings towards Gareth change? Where is the climax of the story? Does Gareth's last encounter seem to you a weak ending of the story?

**Characters.** — From hints dropped here and there, what picture has been formed in your mind of Gareth's personal appearance? Do you see any reason why, in Malory's

legend, Gareth should be called *Beaumains*? Was he a model son? Make out a code of morals such as you think he would have made for himself. What signs of dauntless courage does he show before he enters Camelot? What thought prevented him from telling the King a falsehood? State five evidences of nobility shown even while he was a kitchen-boy. Describe Lynette's appearance. What was the nature of her first remark to Arthur? Of her first remark to Gareth? To Lancelot? Would you think more of Gareth if he had reproached Lynette? Give reason for your answer. What made Lynette change her opinion of Gareth? Did she make sufficient amends for her revilings? Contrast the various principles that actuated Arthur in making his decisions with regard to the first, second, and third boons asked of him. Why was Gareth sure that Arthur was the rightful king?

## II. ELAINE.

**Setting.**—Notice the time and places indicated at the beginning of this idyll. Select the words suggestive of horror in the description of Lyonesse. Read carefully the pretty description of the hermit's home. Why was Arthur's emblem a dragon? Read, in connection with this story, Tennyson's *Lady of Shalott*.

**Plot.**—What is the incident of the first stanza? Where is it mentioned a second time? What story is narrated between these two points in the idyll? Is this narrative essential to the story of *Lancelot and Elaine*? Could it have been inserted elsewhere? What bearing on the story has Elaine's dream, lines 210-217? What is the force of alluding to the "wordless man" in lines 270-279? Why was Lancelot assaulted at the tournament by his own "kith and kin"? Why does Tennyson make Arthur repeat the

story of Lancelot's disaster to Guinevere? In what ways does Guinevere try to ensnare the fancy of Elaine? What is the force of Elaine's dream, lines 1028-1041? Why does Tennyson recount in quick succession Guinevere's scornful treatment of Lancelot's gift and the silent passing of the barge? Why does the poet select Sir Percivale and Sir Galahad to bear Elaine's body into the castle? Was Lancelot's defence of himself sufficient? Was his punishment severe enough?

**Characters.** — What is the first suggestion of falseness in Lancelot? Why is he called the "flower of bravery"? Wherein is his conduct toward Guinevere and Elaine blameworthy? Why was Elaine called "the lily-maid"? What was her father's opinion of her? Explain the secret of her influence over her father. Show the difference between her emotion and that of Guinevere, upon hearing of Lancelot's disaster at the tournament. What words or acts on the part of Elaine might expose her to the charge of boldness? Can you defend her against such a charge? What impression did her character make upon Lancelot? What were Guinevere's objections to Arthur? What figures of speech did she use in speaking of him? What was Lancelot's opinion of him? Did Arthur deal wisely with Guinevere? Why was she called the "pearl of beauty"? How did she wrong Arthur? Did she wrong Lancelot? Was her punishment severe enough? Read the idyll of *Guinevere*. How was Gawain related to Gareth? Show as many points of difference as you can between the two men.

### III. THE PASSING OF ARTHUR.

**Setting.** — When and where do the events of this idyll occur? Where was Lyonesse? At what season of the year does the Passing of Arthur take place? Compare the time when the Coming of Arthur occurs with that of his

Passing. In the description of "the last dim, weird battle of the West," what features carry out the ideas of "dim" and "weird"? By what rhetorical devices has the poet added force and life to the narration of the conflict? What rhetorical devices produce the impression of quietness after the battle?

**Plot.** — What is the meaning of Arthur's lament, lines 9-28? What is the force of Arthur's dream, lines 29-45? Did Arthur perform an "act of knighthood" when he slew Modred? Give a reason for your answer. Where did Arthur get Excalibur? Outline the story of the idyll.

**Characters.** — Why was Arthur "like a shattered column" at the close of his life? In the idylls that you have studied, do you think that Arthur has been portrayed as a character too nearly perfect? Give references to illustrate your answer. What virtue does Bedivere symbolize? Why did Bedivere twice fail to cast away Excalibur as he was directed? What motive prompted him to faithfulness at last?

**Central Truth.** — Show by references to the poem whether Arthur failed in his purpose. What had he accomplished for the world? What brought about the downfall of the Round Table? What is meant by the words:—

But now the whole Round Table is dissolved  
Which was an image of the mighty world.

If, as Tennyson suggested, Arthur represents the soul, how can you account for his peculiar passing and the hope that he would "come again"? How do you explain the three queens that bore him away? Why is Bedivere left to survive him?

**Literary Aspect of the Idylls.** — State three reasons why you would class *The Idylls of the King* as an epic poem. What is the meaning of the word "idyll"? In what sense are these poems idylls? Select from each of the poems

three beautiful descriptions, three figures of speech appropriately used, and five poetic epithets. What effect does the poet gain by choosing compound adjectives? Mention five places where the supernatural is used. Does it ever intrude unpleasantly? From the three idylls, select ten lines, each of which expresses a great truth. Make a choice from each idyll of five impressive words that the poet reiterates. Have you discovered any reasons why the style of the idylls is so smooth and musical? How has the verse selected by the poet added dignity to his thought? In what senses is Tennyson an artist? Was he a dreamer, or a man among men? In what sense is he a great poet? Why did the legendary King Arthur attract his fancy? Do you see anything "mystic" and "wonderful" about *The Idylls of the King*?

#### THEMES FROM 'THE IDYLLS OF THE KING.'

Arthur, — was he a Perfect King?

"Elaine the Fair, Elaine the Lovable."

A Picture Gallery from 'The Idylls of the King.'

The Transformation of a Kitchen Boy.

The Story of Excalibur.

King Arthur's Last Conflict.

Why did Tennyson write 'The Idylls of the King'?

Compare Tennyson with Some Other Poet whom you have learned to like.

A Day with Tennyson at Farringford.

Tennyson's Friendly Relations with Queen Victoria. [See his early dedication of his Poems to the Queen; see, also, his letters.]

#### MILTON'S *LYCIDAS*.

**General Plan.** — What circumstances led to the composition of *Lycidas*? Explain the appropriateness of the title. Why does the poet apostrophize the Sicilian muse? Trace

the development of the thought throughout the poem, outlining the main divisions in the order in which they are presented. Which divisions seem to have little connection with the subject? What led the author to introduce these digressions? Compare the introduction (lines 1-23) with the conclusion (lines 186-193); explain their connection with each other. To whom does the poet refer when he uses the words "uncouth swain" in line 186?

**Form.** — What is an elegy? Read rapidly Gray's *Elegy in a Country Churchyard*; how does Gray's point of view differ from that set forth in *Lycidas*? Compare the two poems as to metrical arrangement; do you see any special appropriateness of the verse used in each case? For what kind of English poetry is iambic pentameter generally reserved? Why would the measure of *L'Allegro* or *Il Penseroso* be unsuitable to *Lycidas*? Examine the rhymes; do you see good reason for placing them at irregular intervals? Read all of *Lycidas* aloud thoughtfully, to test its musical quality. Does it read smoothly? Select parts of the monody, which, like Milton's Philomel, in *Il Penseroso*, are "most musical, most melancholy."

**The Allegory.** — Note phrases and classical allusions that emphasize the pastoral life. Explain the symbolism of the following quotations: —

For we were nursed upon the self-same hill,  
Fed the same flock, by fountain, shade, and rill.

Alas! what boots it with incessant care  
To tend the homely, slighted, shepherd's trade  
And strictly meditate the thankless muse?

But now my oat proceeds,  
And listens to the Herald of the Sea,  
That came in Neptune's plea.

Return, Alpheus; the dread voice is past  
 That shrunk thy streams; return, Sicilian Muse,  
 And call the vales, and bid them hither cast  
 Their bells and flowerets of a thousand hues.

He touched the tender stops of various quills,  
 With eager thought warbling his Doric lay.

Does the pastoral element with classic background add to the grave dignity of the elegy? What four majestic beings descend from another world to mingle in the simple, rustic scene? Do their awe-inspiring tones make the mourning for Lycidas impressive, or would the poet have been wiser had he omitted mention of them? Do you notice any confusion of classic and Christian conception in this group of mourners? What part of the allegory contains bitter invective? What special connection does it have with the subject? What do you think is the tenderest part of the elegy? With what lofty Christian conception does the poet conclude his monody? What character in *Comus* corresponds to the "Genius of the shore," mentioned in line 183? After reading this poem, do you feel acquainted with the personality of Edward King? Does the elegy bespeak deep grief for a personal loss, or does it reflect only a kind of "tender gloom," with which all nature seems to be shadowed? Does this poem give indication of the Milton who later wrote with force as well as with elegance? What seems to you to be the chief point of literary beauty in *Lycidas*?

#### A SUBJECT FOR SPECIAL INVESTIGATION.

Read carefully Bryant's *Thanatopsis*, Shelley's *Adonais*, and Tennyson's *In Memoriam*, introductory stanzas, Parts I, V, XI, XIX, XXII, XXVIII, LIV, LXXXII, CIV, CVI. Do you prefer any one of these poems to *Lycidas*? If so, why?

COLERIDGE'S *RIME OF THE ANCIENT MARINER*.

**Form.** — What is the metrical form of the *Old Ballad*? Why does the poet select this form for the *Rime of the Ancient Mariner*? What effect is produced in the first and second stanzas by omitting verbs to introduce the words of the speakers? Compare with the first stanza of the old ballad, *Sir Patrick Spens*. Compare the first line of Coleridge's poem with the first line of the old ballad, *The Battle of Otterbourne*. What are some of the characteristics of the Old Ballads? What effect is gained by beginning the *Rime* with the present tense? Why does the poet introduce a wedding guest to whom the mariner would relate his tale? What effect is secured by casting the story in the form of a conversation? Does our interest in the tale lead us to forget the presence of the wedding guest? Does the poet forget him as the story proceeds? What effect is gained for the story as a whole by the occasional allusions to a listener?

**Setting.** — Do you see anything in the poem to indicate the time of the story? Can you tell what was the mariner's "own countree"? In giving the course of the ship, does the poet have his reasons for purposely avoiding mention of definite geographical localities? What effect is produced on the imagination by transporting the reader to a silent sea, beyond the actual world? Does the imaginative reader find it easy to accept the supernatural? What touches in the opening stanzas emphasize the intensity of the narrator? What does the uneasiness of the listener indicate regarding the progress of the tale? When does his interest in the story overcome his desire to attend the wedding? Do you see any particular fascination connected with stories of the sea?

**Story.** — State the main event in each of the seven parts. Why did the mariner shoot the albatross? Why was his act a crime? What tortures came upon him? What was the curse of Life-in-Death? At what point do you find the beginning of his expiation, in love for living things? In what sense is this point in the development of the story, like the climax of a drama? Note the development in the character of the mariner; at first he seemed to have no conscience. By what penance does he expiate his crime? What is the purpose of introducing the blessed spirits? How do they contrast with the spirits in the first half of the story? At what point in the story is the dread curse removed? What induces the blessed spirits to bring the mariner to haven? After his terrible experience, what moral does he always preach?

**Literary Aspect.** — Point out ways by which the poet has woven into his story a weird and dreamy effect, not commonly found in the *Old Ballads*. Examine carefully his diction, noticing his discrimination in the choice of words. Why is the title *The Rime of the Ancient Mariner* more appropriate than *The Story of the Old Sailor*? What mystical numbers in the poem? What is the effect of alluding to the albatross at the end of each part? Why does the poet use so many obsolete words? Select some of the most vivid descriptions and examine the author's method. Make a collection of simple figures of speech taken from everyday life; make also a list of specific words; what effect is secured by using these words? Do you find any onomatopoeic lines? What evidence do you see that the poet was sensitive to sounds? Is the poem, as a whole, melodious? Select and commit to memory the stanza which you think contains the moral. Is the mariner completely regenerated at the end of the poem? In what sense may we say that the terrible story leaves us with pleasant

thoughts? Why is *The Rime of the Ancient Mariner* a great poem?

#### THEMES FOR COMPOSITIONS.

Tell the story of the Phantom Ship.

Narrate briefly the actual events of the story.

Tell the story as the wedding guest would have related it to the next man he met.

Relate the story, centering the incidents around the bird, beginning, "Once there was a beautiful white bird," etc.

Recount the events of Part VII, in the third person, beginning, "Once there was a pilot who, with a hermit and a little boy, was making signals to a distant vessel," etc.

#### MACAULAY'S ESSAY ON ADDISON.

**General Plan.** — What are the six or seven general divisions of this essay? Does it seem to you that any of the topics receive undue emphasis? Notice how skilfully the author has interwoven the two threads: the one, tracing Addison's literary career; the other, tracing his political career. Does the order seem natural and easy? Find two paragraphs near the beginning in which the essayist sums up the literary and personal standing of Addison; compare them with the last two sentences in the essay and see whether all these points have been developed. Find echoes of these thoughts throughout the body of the essay. How does the plan compare with the plan of the essay on *Milton*? On *Johnson*? Which of the three required the most knowledge? Which shows the most elaborate rhetorical flourish? Which seems to be the simplest? Which was written last?

**Subject-matter.** — Summarize in a few words the main topics treated. Is Macaulay guilty of the "abject idolatry" which he criticises in others? Do you like the way in which he criticises Miss Aikin's book? Make a list of the authors

referred to in this essay; what would you conclude in regard to the extent of Macaulay's reading? Make an approximate estimate of the political leaders of Queen Anne's time with whom he seems to be familiar; does he seem to be well acquainted with the times concerning which he writes? Would you infer from the way in which he writes that he had had personal experience as a member of Parliament? Does he betray any political partisanship? Do you think that this essay could have been written by a young man? Indicate some of the avenues of culture which must have been open to the author of this essay.

**Style.** — Find illustrations of Macaulay's love of suggesting pictures, when a general statement of facts might convey the thought. State several reasons why Macaulay's sentences are clear and forceful. Note the various ways by which the paragraphs are connected. Do you see any suggestions of brusqueness or self-confidence on the part of the author? How has he secured force for his style? Life? Variety? What are some of the methods he uses in giving his exposition of Addison's personality? Select a paragraph that has particularly interested you; see if it contains a topic sentence and study the methods used for developing the thought. Where do you find rhetorical questions introduced? Why should they be so abundant in these parts of the essay? Does he show any unreasonable prejudices? To what extent does he use his favorite method, comparison? Do you find his sentences longer or shorter than you found them in the essay on *Milton*? Macaulay once said that since few people read an article in a review twice, "a bold, dashing, scene-painting manner is that which always succeeds in periodical writing"; do you think that he was right? Has he secured for himself this manner? Do you see any dangers that lurk in the path of the historian who uses this manner? What advantages has the historical

essay of Macaulay over the ponderous history with minute elaborations? What service have his essays rendered to the nineteenth century?

#### SUBJECTS FOR TWO-MINUTE TALKS.

The Early Life and Education of Addison.

Addison's Classical Attainments.

Addison's *Campaign*.

The Founding of *The Tatler* and *The Spectator*

Addison's Friends.

Addison's Influence on English Morals.

Addison's Relations with Steele, Swift, and Pope.

Addison's Political Career.

Addison's *Rosamond* and his *Cato*.

Macaulay's Estimate of Steele.

Macaulay's Estimate of Addison's Personal Character.

#### ADDISON'S *DE COVERLEY PAPERS*.

**Setting.** — Indicate customs and fashions mentioned in the *Sir Roger de Coverley Papers* which connect the essays with the England of Queen Anne's time. What are some of the characteristics of the political situation which the *Papers* reflect? Determine from the essays the Tory principles. What were the chief points characterizing the Whig policy? What intimations are given in the *Papers* of popular superstitions? Mention ten or twelve names of localities alluded to, that connect many of the essays with London life. Indicate those features of country life which connect the *Papers* with England.

**Plot.** — Relate very simply the story of Sir Roger's life, beginning, "Once upon a time there lived a country gentleman," etc. How does it differ from the plot of a modern serial story? If it were developed into a regular novel,

what incidents would receive the most careful elaboration on the part of the novelist? What sort of incidents might be added to develop the plot? If developed into a novel, would the story make a thrilling narrative, or a quaint little romance?

**Characters.** — How many grades of society do you find in the club to which Sir Roger belonged? Did the authors of the *Papers* have any particular interest in the poor people of London? Which member of the club represents the fashionable city gentleman? Which member most stoutly advocates the cause of the Whigs? Who is the most decided Tory? Which of these two defends his position with the more practical arguments? Does the Spectator betray his political opinions? Which member of the club has the most sense of humor? Is the Spectator an interesting character? Would you like to have him visit you? Give reasons for your answer. Was the widow a sweetheart worthy of Sir Roger? What do you think of Will Wimble? Why has the quaint and kindly character of Sir Roger de Coverley lived in literature for nearly two hundred years? Does this old-fashioned country gentleman remind you of a similar eighteenth-century character in English literature? Does he resemble Colonel Carter of Cartersville, a character of recent American literary fame?

**Purpose of the Papers.** — What is the finely wrought truth that is embodied in the character of Sir Roger? What led the authors to lay stress upon it? Outline *Papers* No. 6, No. 108, No. 109, No. 112, No. 114, No. 119, No. 122, No. 123, No. 125, and No. 132. State the special evil which you think each of these papers aims to correct.

**Literary Art.** — Why did Dr. Johnson advise writers who wish to cultivate a good style, to spend days and nights with Addison? Which of the higher qualities of style does

Addison possess? Which does he lack? Examine the ways in which he connects his paragraphs. What are some of the ways by which he secures variety in the setting of his papers? To what extent does he add interest to his essays by the use of anecdote? In which kind of writing does he succeed better, — description and narration combined, or exposition? In what sense did he create the informal essay of English literature? Select the paper which you think best illustrates his delicate use of satire. Mention papers that furnish evidences of his familiarity with classic writers. Do you notice a very decided difference between the style of Addison and the style of a modern story-writer?

#### THEMES FOR ESSAYS.

The Simplicity and Kindness of Sir Roger.

Sir Roger and the Spectator, — a Study in Friends.

The Spectator (or Sir Roger) as I see him.

Write a paper after the style of Paper No. 2, sketching a club of whimsical characters that compose the staff of a modern school journal.

Sir Roger's Good Manners.

A Modern Sir Roger whom I once met.

Sir Roger's Interests as a Country Gentleman.

Imagine a paper written by the Spectator on Sir Roger's Library; use Papers No. 37 and No. 109 as models.

Dr. Primrose and Sir Roger, — a Comparison.

Compose a letter that you imagine the widow might write to one of her city friends, after she has received news of Sir Roger's death.

Irving and Addison compared.

Write a paper for 'The Spectator,' imitating Addison's peculiar style, on one of the following subjects: A Comment on Modern Fashions; A Ride in an Automobile; An Afternoon Tea; An Inspection of a Modern English Class.

IRVING'S *OLIVER GOLDSMITH, A BIOGRAPHY.*

**The Biography.** — In what sense is this biography like a novel? In what sense is it like a history? How does it differ in method of treatment from an historical essay, — Macaulay's *Life of Samuel Johnson*, for instance? Is it any more than a collection of anecdotes? Does it contain many dates? Examine the chapters and see whether the dates are distributed uniformly. Do you feel acquainted with Goldsmith? Read the first paragraph of the first chapter; has the author succeeded throughout his biography in making you feel a "personal kindness" for Oliver Goldsmith? Make a collection of twenty-five or thirty phrases or clauses which indicate Irving's admiration for Goldsmith, — like "his gifted pages," "which appeal so eloquently," "a genius and a poet." Make a similar collection to show Irving's emphasis of Goldsmith's "amiable views of human life." Find five or six passages which reveal Irving's genuine sympathy with "poor Goldsmith." Do you find particular characteristics of Goldsmith that are emphasized again and again? What proportion of the biography is devoted to Goldsmith's life before he was thirty years old? What proportion to the years between thirty and forty? What proportion to the last five or six years of his life? How do you account for the amount of space devoted to the last part? In which chapter has the author almost nothing to say about Goldsmith? Could this chapter be omitted? Is each chapter a unit of thought, or does the biographer regulate the length of his chapters by his feelings? Do you notice any effort to connect smoothly one chapter with another? Notice the variety and the smoothness which he uses in connecting his paragraphs. In what respects is Irving's biography attractive to you? Do you see any defects? What have you to say as to the "purity and beauty of his diction"?

**The Biographer.** — Read again the first paragraph of the first chapter; do you think that it may be equally applied to Irving himself? How long after the death of Goldsmith did Irving write his biography? Make a list of Irving's other literary works. What circumstances, in each case, led him to write the biographies? Do you recognize the same Irving behind the *Biography of Goldsmith* as behind the *Sketch-Book*? What are his greatest charms as a man of letters?

#### TOPICS FOR SPECIAL INVESTIGATION.

A comparison of Charles Dudley Warner's *Life of Irving* with Irving's *Oliver Goldsmith, a Biography*.

Similar Tendencies in the Characters of Irving and Goldsmith.

Striking Points of Difference in the Characters and External Circumstances of Irving and Goldsmith.

Irving's Continental Travels contrasted with Goldsmith's First Trip with his Magic Flute.

Last Happy Years of the Sage of Sunnyside.

Compare *Salmagundi* and *The Sketch-Book* with the *Spectator*; is Irving rightly styled "the American Addison"?

Compare Irving's description of the Literary Club, in Chapter XIV of his biography, with Addison's description of the Spectator Club, in *Spectator* No. 2.

Irving and Scott, — Friends.

Irving, — Story-teller, Biographer, and Historian.

Irving, — Romancer of Old Spain and of the New World.

Pen Names of Irving.

Irving's Opportunities for Culture.

Irving, First American Man of Letters.

Does Irving fulfil the duties of a biographer as indicated in the first five paragraphs of Carlyle's *Essay on Burns*?

## SUBJECTS FOR FIVE-MINUTE TALKS.

(These subjects are suggested for talks which should be outlined with careful study of the biography beforehand. Unless the pupil consults the text with a view toward preparing a comprehensive and coherent account of the subject which he has selected, he will say little to the purpose.)

To what extent does *The Vicar of Wakefield* reflect scenes from the author's own experience?

Goldsmith's Clubs: what to his taste did he find in each?

Goldsmith's experiences as teacher, would-be preacher, and would-be doctor: why was he a failure in each capacity?

Goldsmith's literary job-work and his struggles with his publishers.

Select ten anecdotes which illustrate Goldsmith's simplicity. Group them according to some principle of division, — as for instance, "simplicity with regard to money matters," "to social customs," and otherwise; arrange them according to climax, when you relate them.

Goldsmith's contests with Dr. Johnson: show why he was frequently vanquished.

Give a short account of Goldsmith's life, using as an outline a time succession; as, boyhood, youth, manhood, last days.

Give a short account of Goldsmith's life, using as an outline a place order; as, Ireland, Scotland, the Continent, England.

Give some reasons for Goldsmith's popularity as a boy, as a man, and as a writer.

Give some reasons for the charm of Irving's biography of Goldsmith.

## THEMES FOR COMPOSITIONS.

Goldsmith and the Jessamy Bride.  
 Goldsmith as a Conversationalist.  
 Personal Defects in the Appearance of Poor Noll.  
 Goldsmith in the Drawing-room.  
 Goldsmith and Johnson, — Friends.  
 Goldsmith, Spendthrift of Money and of Talents.  
 Goldsmith's Love of Children.  
 Goldsmith as a Letter-writer.  
 Goldsmith's London Life.  
 Goldsmith's Two Continental Trips Contrasted.  
 Goldsmith, — an Innate Gentleman.  
 The Pathos of Goldsmith's Last Days.

SCOTT'S *IVANHOE*.

**Setting.** — When did the events occur? Where? Who was on England's throne? Show by chart his relationship to William the Conqueror. State some of the laws, customs, and social conditions of the Saxons as indicated by Scott. What characteristics of Norman civilization does he emphasize? How does he bring out the relations existing between Norman and Saxon? What do you learn concerning the state of the English language at that time, according to Scott's story? What intimations are given of the comfort, defence, and beauty belonging to a Norman castle of that century? What discomforts does Cedric's home suggest? What ideals of hospitality were prevalent among the Saxons? Indicate the social position of the Jews as represented in *Ivanhoe*. What were some of the requirements made of a good knight, as set forth in the romance? How many tournaments add descriptive color to the background? What idea of the Crusaders do you get from reading *Ivanhoe*? Were they noble and sincere? Do you gain an

impression that the Crusades were dignified and widespread? What character does Scott ascribe to the outlaws? How does the number of scenes representing outdoor life compare approximately with the number of scenes set within doors? Do you know whether Scott liked to be out of doors? Did he love nature? According to your judgment, what feature of the times does the author depict most attractively?

**Plot.** — What are the three separate threads of the story as a whole? Where and how do they unite? Find the beginning, the climax, and the end of each. Does the author often keep you in suspense? Select three illustrations of good story-telling; show by what means Scott has made each incident impressive. Which scene do you consider most dramatic? Why? Is the ending satisfactory?

**Characters.** — How many classes of society are represented? Which are in the majority — kings, knights and ladies, or the poorer classes? Do the characters talk like real people or do they converse somewhat like actors on the stage? Contrast Scott and Dickens as to the kind of characters that attract each. Are the stately characters of Scott for the most part noble? Is Scott an admirer of physical bravery? How many women are in the story? Why so few? Which characters represent types of Saxon thanes? Of Norman knights? Which character stands for a type of the Saxon serf? Of the Saxon yeoman? Of the Saxon lady? Of the Norman baron? Of the Jew? In which character are blended the best qualities of the Saxon thane with the best qualities of the Norman knight? Give the leading trait of Cedric; of Rowena; of Rebecca; of Richard; and of the Templar. Which do you like best? Which do you like least? Why? Who is the villain? the hero? the heroine?

**Theme.** — To which of the three themes does the author attach most significance: to the love-story of *Ivanhoe* and Rowena, to the hate-story of *Ivanhoe* and the Templar, or to the historical story of Richard's struggle for the throne? Give reasons for your answer.

**The Author.** — Why has Scott been styled the Prince of Romancers? What picturesque and romantic features especially attracted him to the historic background of *Ivanhoe*? Do his descriptions add interest, or do they interrupt unpleasantly the dash and rapidity of the story? Choose two or three of his character descriptions and examine his method; do the same with regard to his descriptions of places. Are these descriptions sufficiently exact to be reproduced by painter or draughtsman? Did he know how to tell a story well? Does the interest in *Ivanhoe* depend on setting, plot, or characters? Do you see reasons why the atmosphere of Scott's stories is pure and wholesome? Do you discover any evidences of careless workmanship? Was he a rapid writer? Was he bothered very much with the serious responsibility of thinking hard, — as was Shakespeare or George Eliot? Does Scott the Novelist resemble Scott the Poet? During what part of his life did he write his poems? Make a chronological list of his works, noticing what sort of subjects attracted him, so far as you are able to discover. How did the character of his education prepare him for his later literary work? Why was he called the *Wizard of the North*?

#### SUBJECTS FOR ORAL EXERCISES IN RELATING SHORT STORIES.

*Ivanhoe's Challenge of Gilbert.*

*Rebecca's Description of the Attack on the Castle.*

*The Death of Ulrica.*

*The Death of Front-de-Bœuf.*

*The Trial of Rebecca.*

*The Contest in Behalf of Rebecca.*

## THEMES FOR COMPOSITIONS.

A Day with the "Gallant Outlaws."

Ivanhoe, a Faultless Knight.

Ivanhoe and the Templar, — Two Studies in Manhood.

With Ulrica and Torquilstone.

A Struggle for a Throne.

A Story of Knightly Hatred.

A Story of Knightly Love.

Rebecca, a Noble Woman.

Rowena, a Lovable Woman.

The Home Life of Sir Walter.

The Great Antiquary.

Compare Scott the Poet with Scott the Novelist, keeping in mind two representative works which you have read.

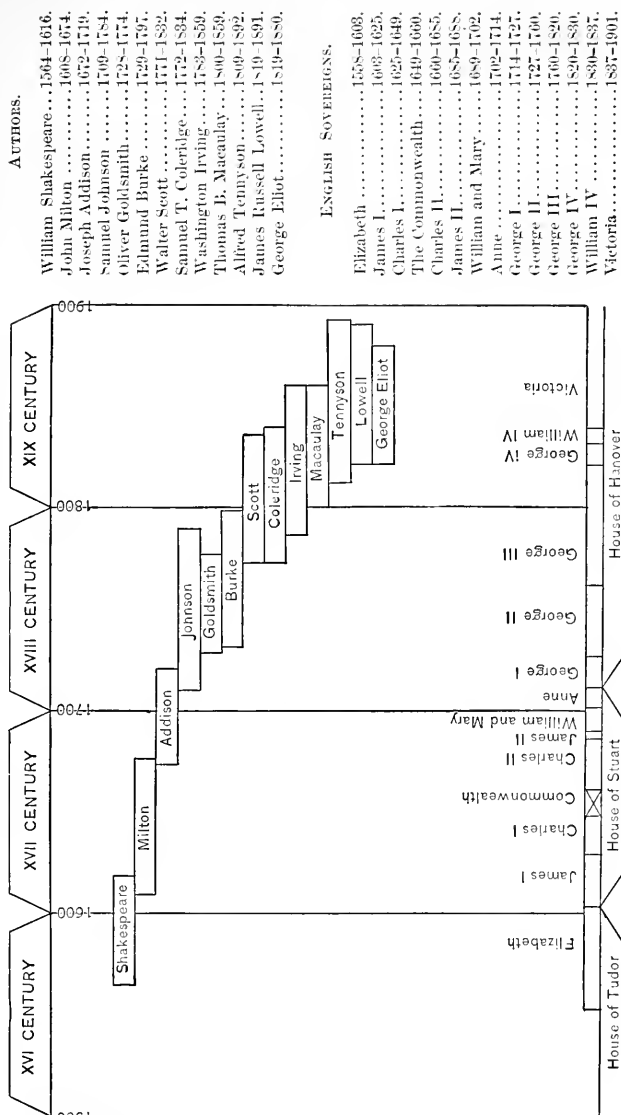
## BIBLIOGRAPHY.

Montgomery's *English History*, Chapters v and vi.

Green's *A Short History of the English People*, Chapter II.

Lockhart's *Life of Sir Walter Scott*.

# GROUP OF AUTHORS AND CONTEMPORARY ENGLISH SOVEREIGNS.





# INDEXES.

## I. INDEX OF AUTHORS.

- Addison, Joseph**, 28, 63, 131, 132, 136, 137, 138, 149, 214, 261-263, 265, 271.  
**Æsop**, 26, 121.  
**Agassiz, Jean Louis Rodolphe**, 194.  
**Aikin, Lucy**, 259.  
**Arnold, Matthew**, 43, 132, 231.  
**Austen, Jane**, 25, 233.  
  
**Bacon, Francis**, 130.  
**Bible**, 53, 60, 61, 170, 182, 203, 212, 213, 214, 215, 217, 231, 233, 239.  
**Black, William**, 233.  
**Blackmore, Richard Doddridge**, 99, 100, 233.  
**Boyesen, Hjalmar Hjorth**, 233.  
**Brown, John**, 91.  
**Browning, Elizabeth Barrett**, 40, 123, 231.  
**Browning, Robert**, 88, 109, 121, 148, 231.  
**Bryant, William Cullen**, 27, 115, 123, 127, 231, 256.  
**Bulwer, Edward George, Earl Lytton**, 233.  
**Bunyan, John**, 27, 233, 242.  
**Burke, Edmund**, 68, 69, 169, 172, 188, 205, 209, 218, 239, 240, 271.  
**Burney, Frances (Madame d'Arblay)**, 233.  
**Burns, Robert**, 42, 127, 131, 177, 180, 231.  
**Burroughs, John**, 232.  
**Byron, George Noel Gordon (Lord)**, 41, 43, 44, 109, 231.  
**Cable, George Washington**, 233.  
**Carlyle, Thomas**, 1, 143, 145, 232.  
**Carroll, Lewis (Charles Lutwidge Dodgson)**, 28, 52, 73.  
**Cary, Henry Francis**, 135, 231.  
**Cervantes, Saavedra**, 40.  
**Chaucer, Geoffrey**, 231.  
**Cicero, Marcus Tullius**, 171, 215, 217, 218, 233.  
**Clemens, Samuel L. (Mark Twain)**, 27, 233.  
**Coleridge, Samuel T.**, 27, 40, 98, 118, 176, 241, 257-259, 271.  
**Connor, Ralph**, 233.  
**Cooper, James Fenimore**, 233.  
**Cowper, William**, 107.  
**Crockett, S. R.**, 233.  
**Curtis, George William**, 232, 233.  
  
**Dana, Charles Anderson**, 231.  
**Dante, Alighieri**, 135, 231.  
**David, 231.**  
**Davis, Richard Harding**, 28, 100, 101.  
**Decatur, Stephen**, 147.  
**Defoe, Daniel**, 27.  
**Demosthenes**, 218, 233.  
**De Quincey, Thomas**, 232.  
**Dickens, Charles**, 28, 55, 64, 74, 83, 84, 85, 89, 97, 121, 185, 232, 233, 240, 242.  
**Doyle, A. Conan**, 233.  
**Dryden, John**, 231.  
  
**Ebers, Georg**, 233.  
**Eliot, George (Mrs. Marian Evans Cross)**, 27, 85, 86, 98, 233, 271.

- Emerson, Ralph Waldo, 38, 44,  
45, 68, 83, 108, 144, 148, 194, 214,  
231, 232.
- Emmett, Robert, 239.
- Everett, Edward, 60.
- Ewing, Juliana H., 28.
- Field, Eugene, 120, 231.
- Fiske, John, 232.
- Fox, John, 233.
- Franklin, Benjamin, 232.
- Froude, James Anthony, 214.
- Gaskell, Mrs. (Elizabeth C. Stevenson), 233.
- Gilder, Richard Watson, 123.
- Gladstone, William Ewart, 224.
- Goethe, Johann Wolfgang von, 124.
- Goldsmith, Oliver, 127, 131, 179,  
231, 264-267, 271.
- Grant, Ulysses S., 232.
- Gray, Thomas, 31, 131, 167, 178,  
180, 182, 231, 255.
- Green, John Richard, 89, 232, 270.
- Guerber, Hélène Marie Adeline, 232.
- Hadley, Arthur T., 232.
- Hale, Edward Everett, 28.
- Halleck, Fitz-Greene, 47.
- Harris, Joel Chandler, 233.
- Hawthorne, Julian, 232.
- Hawthorne, Nathaniel, 28, 97, 98,  
99, 232, 233.
- Hay, John, 231.
- Hayne, Robert Young, 233.
- Hazlitt, William, 188.
- Heine, Heinrich, 124.
- Hemans, Mrs. Felicia, 120.
- Henry, Patrick, 41, 173, 211, 217,  
218, 233, 240.
- Higginson, Thomas Wentworth, 67.
- Hodge, Clifton Fremont, 91.
- Hogg, James, 108.
- Holmes, Oliver Wendell, 44, 65,  
66, 120, 131, 142, 177, 231, 232.
- Homer, 231.
- Howells, William Dean, 233.
- Hughes, Thomas, 233.
- Hugo, Victor Marie, 53, 62, 233.
- Hunt, Helen (later Mrs. Jackson), 82.
- Hunt, James Henry Leigh, 123.
- Ingelow, Jean, 85, 121.
- Irving, Washington, 27, 28, 31, 52,  
53, 55, 84, 104, 175, 183, 232, 233,  
240, 242, 264-267, 271.
- Jewett, Sarah O., 232.
- Johnson, Samuel, 170, 259, 264,  
271.
- Keary, Annie and Eliza, 232.
- Keats, John, 123, 175, 176, 180.
- Kingsley, Charles, 233.
- Kipling, Rudyard, 26, 28, 100, 231,  
233.
- Koerner, Karl Theodor, 124.
- Lamb, Charles, 177, 232, 233.
- Lamb, Mary, 233.
- Lanier, Sidney, 232.
- Lincoln, Abraham, 130, 158, 218,  
233.
- Lockhart, John Gibson, 270.
- Lodge, Henry Cabot, 232.
- London, Jack, 233.
- Long, William Joseph, 91.
- Longfellow, Henry W., 27, 30,  
43, 47, 48, 98, 108, 115, 120, 121,  
123, 215, 231.
- Lowell, James Russell, 27, 31, 42,  
79, 83, 98, 108, 115, 116, 121,  
123, 231, 233, 271.
- M'Carthy, Justin, 232.
- Macaulay, Thomas Babington,  
34, 47, 60, 120, 132, 134, 135, 136,  
138, 142, 149, 150, 152, 153, 171,  
173, 204, 231, 232, 241, 259-261, 271.
- Maupassant, Guy de, 88.
- Meredith, Owen, Edward Robert  
Lytton Bulwer, 195.
- Miller, Olive Thorne, 91, 232.

- Milton, John, 41, 98, 113, 122, 124, 130, 131, 150, 169, 175, 178, 180, 184, 189, 231, 254-256, 271.
- Mitchell, Silas Weir, 233.
- Mitford, Mary Russell, 217.
- Montgomery, James, 41, 270.
- Moore, Frank Frankfort, 233.
- Moore, Thomas, 117, 231.
- Morley, John, 232.
- Morris, William, 160.
- Morse, John Torrey, 232.
- Motley, John Lothrop, 232.
- Mulock, Dinah Maria (Mrs. Craik), 233.
- Munger, T. T., 232.
- Oberholtzer, Ella Paxson, 232.
- O'Hara, Theodore, 107.
- Ollivant, Alfred, 91.
- Osgood, Frances Sargent, 195.
- Page, Thomas Nelson, 233.
- Palgrave, Francis Turner, 231.
- Parkman, Francis, 43, 232.
- Passavant, Johann David, 78.
- Paul, St., 217, 233.
- Peattie, Ella Wilkinson, 231.
- Percy, Thomas (Bishop), 231.
- Petrarch (Petrarca Francesco), 145.
- Phillips, Stephen, 231.
- Pitt, William, 161.
- Plutarch, 232.
- Poe, Edgar Allan, 28, 184, 233.
- Pope, Alexander, 127, 167.
- Prescott, William H., 232.
- Riis, Jacob August, 232.
- Riley, James Whitcomb, 231.
- Ruskin, John, 28, 133, 211, 229, 232.
- Schiller, Johann Christoph Friedrich von, 124, 231.
- Scott, Sir Walter, 22-24, 27, 33, 59, 70, 71, 98, 112, 114, 117, 125, 147, 178, 182, 231, 232, 233, 267-270, 271.
- Shakespeare, William, 40, 41, 42, 44, 46, 47, 97, 98, 114, 115, 125, 126, 131, 148, 166, 167, 171, 177, 179, 182, 215, 216, 217, 218, 231, 240, 244-249, 271.
- Shelley, Percy Bysshe, 131, 180, 231, 256.
- Smith, F. Hopkinson, 233.
- Smith, S. F., 41.
- Southey, Robert, 64, 152.
- Spencer, Herbert, 34.
- Spenser, Edmund, 231.
- Stedman, Edmund Clarence, 231.
- Sterne, Laurence, 143.
- Stevenson, Robert Louis Balfour, 28, 120, 231, 232, 233.
- Stockton, Frank R., 28, 233.
- Story, William Wetmore, 121.
- Stowe, Mrs. Harriet Elizabeth Beecher, 28.
- Swift, Jonathan (Dean), 139.
- Swinburne, Algernon Charles, 119.
- Tennyson, Alfred (Lord), 42, 56, 88, 89, 90, 93, 98, 111, 112, 113, 115, 117, 119, 120, 121, 125, 148, 169, 175, 176, 178, 184, 195, 231, 241, 250-254, 256, 271.
- Thackeray, William Makepeace, 50, 56, 145, 233.
- Thompson-Seton, Ernest, 28, 91.
- Thoreau, Henry David, 232.
- Tolstoy, Count Lyoff (*i.e.* Leo), 18.
- Trollope, Anthony, 233.
- Twain, Mark (Samuel L. Clemens), 27, 233.
- Van Dyke, Henry, 140, 231.
- Very, Jones, 122.
- Virgil (L. Publius Virgilius Maro), 121, 124.
- Voltaire (François Marie Arouet), 139.
- Wallace, Lewis, 233.
- Warner, Charles Dudley, 232, 265.
- Washington, Booker T., 232.

- |                                    |                               |
|------------------------------------|-------------------------------|
| Washington, George, 233.           | Willis, Nathaniel P., 241.    |
| Webster, Daniel, 41, 53, 218, 233. | Winthrop, Theodore, 76, 77.   |
| Wendell, Barrett, 232.             | Wister, Owen, 233.            |
| Weyman, Stanley J., 233.           | Wolfe, Charles, 116.          |
| White, Joseph Blanco, 122.         | Wordsworth, William, 40, 116, |
| White, Stewart Edward, 233.        | 122, 123, 131, 176, 177, 181, |
| White, William Allen, 233.         | 231.                          |
| Whittier, John Greenleaf, 10,      | Young, Edward, 167.           |
| 82, 83, 127, 231.                  |                               |

## II. GENERAL INDEX.

- |                                     |                                 |
|-------------------------------------|---------------------------------|
| Alexandrine, 114.                   | Art of Reading, 1-8.            |
| Alliteration, 119.                  | Articulation, 6.                |
| Allusion, 166.                      | Assonance, 119.                 |
| Amphibrach, 110.                    |                                 |
| Anapest, 110.                       | Biography, 103.                 |
| Anecdote, 25, 136.                  | Type of, 264-267.               |
| Antithesis, 171.                    | Book Review, How to write, 151. |
| Antonym, 32.                        |                                 |
| Apostrophe (figure), 179.           | Cæsura, 117.                    |
| Apostrophe (punctuation), 242.      | Chart, Chronological, 271.      |
| Appendix A, 235-238.                | Climax, 171.                    |
| Appendix B, 239-242.                | Colon, 239.                     |
| Appendix C, 243-270.                | Comma, 240.                     |
| Argumentation, 190-226.             | Composition, Art of, 9-19.      |
| Inductive Reasoning, 191, 198.      | Correspondence, 235.            |
| Kinds of Propositions, 197.         |                                 |
| Deductive Reasoning, 198.           | Dactyl, 110.                    |
| The Syllogism, 199.                 | Dash, 242.                      |
| Antecedent Probability, 203.        | Debate, How to prepare, 220.    |
| Suppressed Premise, 204.            | Deductive Reasoning, 198.       |
| Argument from Cause, 205.           | Definition of Words, 30.        |
| Argument from Effect, 207.          | Description, 76-93.             |
| Method of Exclusion, 209.           | Three Types, 76.                |
| Argument from Sign, 210.            | Point of View, 79.              |
| Argument from Analogy, 211.         | Objective and Subjective, 82.   |
| Testimony, 212.                     | Methods, 83.                    |
| Refutation, 213.                    | How to write a Description, 86. |
| Persuasion, 216.                    | Of a Person, 88.                |
| Argumentative Oration, 218.         | Of Animals, 89.                 |
| Debate, 218.                        | Of Plants, 89.                  |
| Questions Suitable for Debate, 224. | Digression, 188.                |
| Mr. Gladstone's Rules, 224.         | Dimeter, 114.                   |
| Subjects for Argumentation, 225.    | Drama, 95, 97.                  |
| Art of Composition, 9-19.           | Type of, 244-249.               |

- English**, 35-36.  
     Colloquial, 35.  
     Illiterate; 35.  
     Literary, 35.  
**Epic**, 95, 124.  
**Epithet**, 178.  
**Essay Formal**, Type of, 259-261.  
**Essay Informal**, Type of, 261-263.  
**Exclamation** (figure), 182.  
**Exclamation** (punctuation), 241.  
**Explanation**, 16.  
**Exposition**, 128-162.  
     Practical Value, 128.  
     Intellectual Value, 129.  
     Forms in Prose, 129.  
     Forms in Poetry, 130.  
     First Essential, 130.  
     Ordinary Methods, 133.  
     Purpose, 141.  
     Criticism, 151.  
     School Essays, 154.  
     School Orations, 154.  
     Theme, 155.  
     Subjects for Essays and Orations, 160.  
**Faults**:—  
     Of Oral Reading, 4.  
     Of Speaking Voice, 7.  
**Figures**, Rhetorical, 41.  
**Forms of Language**, Literary, 18.  
  
**Heptameter**, 114.  
**Hexameter**, 114.  
**Hyperbole**, 183.  
**Hyphen**, 242.  
  
**Iambus**, 109.  
**Idyll**, 95, 250-254.  
**Inductive Reasoning**, 191.  
**Interrogation** (figure), 182.  
**Irony**, 170.  
  
**Letters**:—  
     Business Letters, 235.  
     Letters of Friendship, 237.  
     Notes of Ceremony, 238.  
     Official Letters, 237.  
**Litotes**, 189.  
**Lyric**, 126.  
  
**Manuscripts**, How to Prepare, 12.  
**Metaphor**, 44, 174.  
**Metonymy**, 45, 181.  
**Monometer**, 114.  
  
**Narration**, 20-29.  
     Scope, 20.  
     Three Elements, 21.  
     Anecdote, 25.  
     Dominant Tone, 27.  
     How to write a Short Narrative, 28.  
**Narration and Description Combined**, 94-105.  
     Scope, 94.  
     Appropriateness of Language, 95.  
     Elements, 96.  
     Story-Arrangement, 97.  
     Drama-Arrangement, 97.  
     Ways of Beginning a Story, 99.  
     Story for School Paper, 102.  
     Biographical Sketch, 103.  
     Study of History an Exercise in Narration, 104.  
**Narrative Poem**, Type of, 257-259.  
**Novel**, 95.  
     Type of, 267-270.  
  
**Octameter**, 114.  
**Onomatopœia**, 184.  
**Oration**, Argumentative, 218.  
  
**Paragraph**, 65-75.  
     Typical Forms, 65.  
     Of Dialogue, 73.  
     Of Conversation, 73.  
     Of Single Sentence, 74.  
     Of Poetry, 74.  
     Editorial, 74.  
**Parallel** (figure), 171.  
**Parallel Constructions**, 172.  
**Pastoral**, 95.  
     Type of, 254-256.  
**Pentameter**, 114.  
**Period**, 239.  
**Personification**, 179.  
**Persuasion**, 216.  
**Poetry**, Dramatic, 125.  
**Poetry**, Epic, 124.  
**Poetry**, Lyric, 126.

Premises, 199.  
 Probability, Antecedent, 203.  
 Propositions, 197.  
 Punctuation, 239-242.  
 Pyrrhic, 112.  
 Question Mark, 241.  
 Quotation Marks, 242.  
 Quotation, Value of, 39.  
 Reading List, 231-233.  
 Refutation, 213.  
 Repetition, 168.  
 Reviews, Book, 151.  
 Rhyme, 117.  
 Rhythm, 117.  
 School Essay, How to write, 154.  
 School Oration, How to write, 157.  
 Semicolon, 239.  
 Sentences, 49-64.  
   Construction, 49.  
   Quality of Clearness, 49.  
   Quality of Unity, 51.  
   Quality of Strength, 53.  
   Quality of Harmony, 54.  
   Grammatical Correctness, 58.  
   Rhetorical Forms, 59.  
     Loose, 59.  
     Periodic, 59.  
     Balanced, 60.  
   Short and Long Sentences, 62.  
 Series, 173.  
 Simile, 41, 174.  
 Slang, 36.  
 Sonnet, 121.  
 Spelling, Correct, 12.  
 Studies, Practical, in College  
   Requirements, 243-270.  
   The Drama : —  
     *Julius Cæsar*, 244.  
     *The Merchant of Venice*, 246.  
   The Idyll : —  
     *Gareth and Lynette*, 250.  
     *Elaine*, 251.  
     *Passing of Arthur*, 252.  
   The Pastoral : —  
     *Lycidas*, 254.  
   The Narrative Poem : —  
     *Rime of Ancient Mariner*, 257.

The Formal Essay : —  
   Macaulay's *Addison*, 259.  
 The Informal Essay : —  
   *De Coverley Papers*, 261.  
 The Biography : —  
   Irving's *Goldsmith*, 264.  
 The Novel : —  
   *Ivanhoe*, 267.  
 Style, 163-189.  
   Essentials, 163.  
   Higher Qualities, 164.  
 Devices for securing Force : —  
   Allusion, 166.  
   Epigram, 167.  
 Devices for securing Emphasis : —  
   Change of Order, 168.  
   Repetition, 168.  
   Irony, 170.  
   Climax, 171.  
   Antithesis, 171.  
   Parallel, 171.  
   Series, 173.  
 Devices for Securing Life : —  
   Simile, 174.  
   Metaphor, 174.  
   Epithet, 178.  
   Personification, 179.  
   Apostrophe, 179.  
   Metonymy, 181.  
   Synecdoche, 181.  
   Interrogation, 182.  
   Exclamation, 182.  
   Hyperbole, 183.  
 Narrative Vividness, 183.  
 Effective Description, 184.  
 Devices for securing Variety : —  
   Short and Long Sentences, 187.  
   Digression, 188.  
   Litotes, 189.  
 Smoothness, 189.  
 Value of Translation, 189.  
 Suggestions : —  
   To Readers, 4, 7, 31, 39, 227-233.  
   To Talkers, 8, 15, 26, 37, 39, 88, 105, 224.  
   To Writers, 11, 13, 29, 39, 58, 72, 86, 88, 92, 102, 103, 119, 151, 155, 157, 161, 220, 224.  
 Syllogism, 199.

Synecdoche, 45, 46, 181.

Synonyms, 32.

Terms, General and Specific, 33.

Tetrameter, 114.

Theme, The, 155.

Translation, Value of, 189.

Trimeter, 114.

Trochee, 109.

Truncated Foot, 111.

Types of Literature, Drama, Idyll,  
Pastoral, Narrative Poem, Es-  
say, Biography, Novel, 243-270.

Usage, 36.

Verse, Subjects for, 120.

Versification, 106-127.

Time-Beat, 107.

Standard Forms, 110.

Iambus, 109.

Trochee, 109.

Dactyl, 110.

Anapest, 110.

Amphibrach, 110.

Substitute Feet, 111.

Truncated, 111.

Pyrrhic, 112.

Spondee, 112.

Verse, 113.

Meter, 113.

Effect of Meters, 114.

Rhythm, 117.

Cæsural Pause, 117.

Rhyme, 117.

Alliteration, 119.

Assonance, 119.

Practice in Writing Verse, 119.

Sonnet, 121.

Classification of Poetry, 124.

Narrative, 124.

Dramatic, 125.

Lyric, 126.

Idyllic, 127.

Vocabulary, Personal, 38.

Voluntary Reading, 227-230.

Words:—

What they connote, 33.

What they denote, 33.





UNIVERSITY OF CALIFORNIA AT LOS ANGELES  
THE UNIVERSITY LIBRARY

This book is **DUE** on the last date stamped below

JUN 23 1954

PE

1408 Keeler -  
K24h High school  
English.

University Of California, Los Angeles



L 007 626 537 0

JUN 23 1954

PE

1408

K24h

UC SOUTHERN REGIONAL LIBRARY FACILITY



AA 000 352 211 7

UNIVERSITY OF CALIFORNIA

LOS ANGELES  
LIBRARY

